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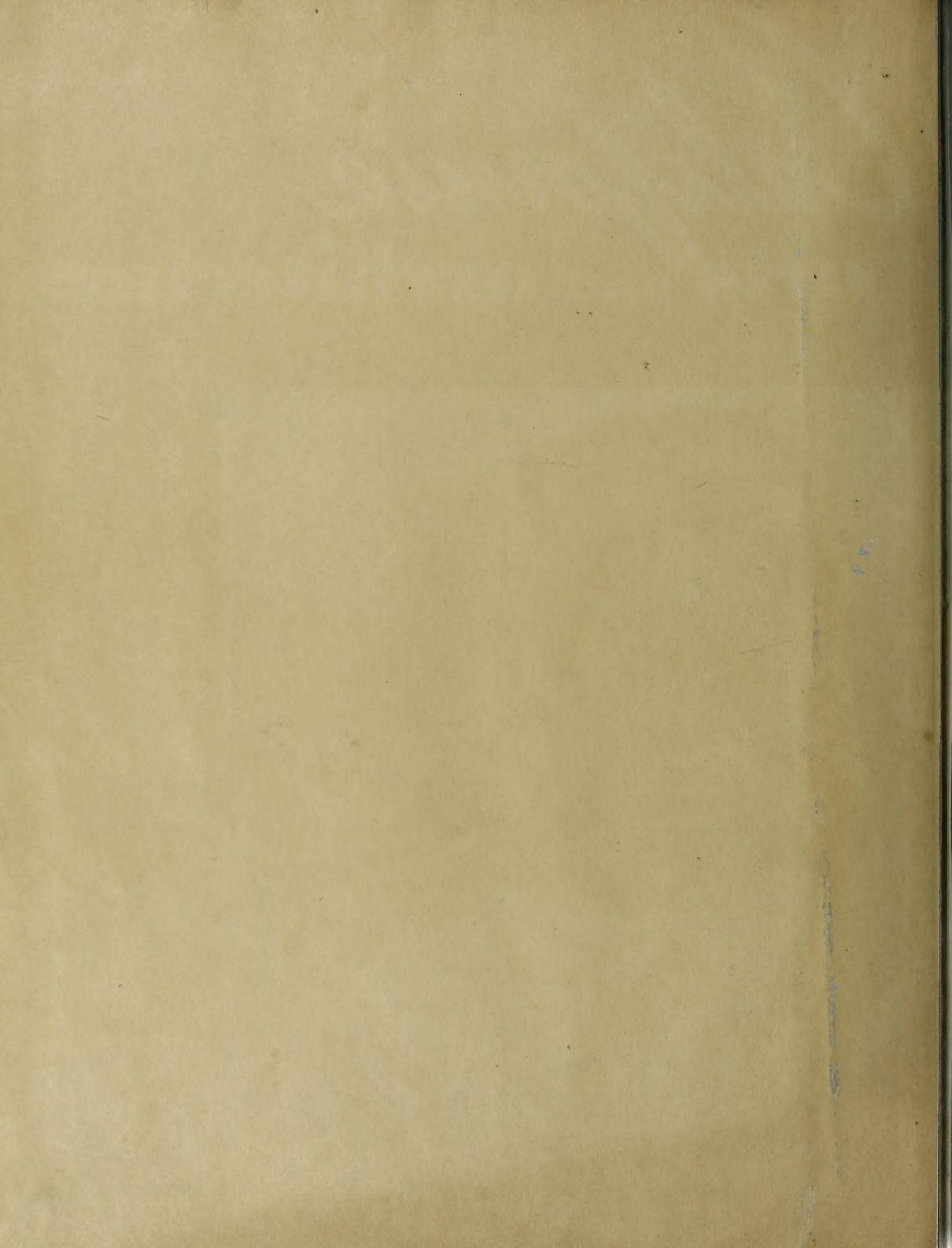














# California

## arts and architecture



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**Community Living Units**

**Modern Furniture**


**Architectural Gimmicks**

**1942**

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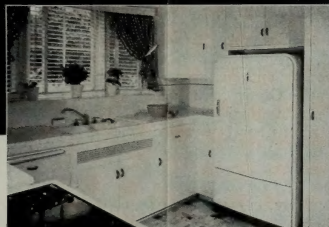
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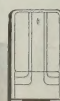
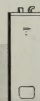
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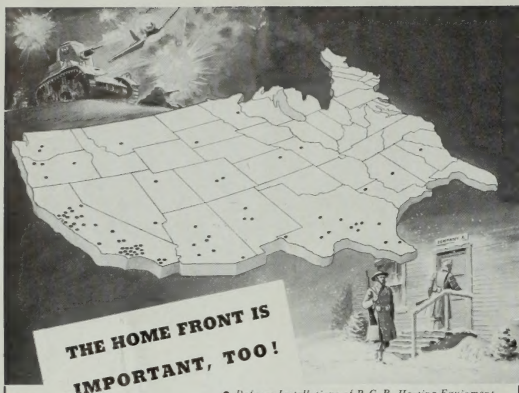
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## BOOKS

**HOW YOUNG YOU LOOK**, by Peggy Wood (Farrar and Rinehart, Inc., \$2.50)—For once, the memoirs of an actress rate classification as literature. Peggy Wood's amusingly titled "How Young You Look" verges upon the autobiographical novel, with much space devoted to people and practically none to curtain calls. The style is racy and colloquial, but quite fit to cope with exciting and dramatic moments and even with a very clear-headed excursion into psychiatry. You will find graphic thumbnail sketches of famous stage personages of the last twenty years, and it may entertain you to reflect that many of these personages will be none too well pleased. There's some straight shooting in the book. The portion that you are most likely to re-read, though, is the delectable recreation of the candy counter of a country grocery store on Long Island, along about 1905. You'd be glad to have a lot more of the be-spectacled little girl with her nose to the glass of the counter. Perhaps Miss Wood will some day turn out a novel about her. If she does, don't miss it. Meanwhile, don't miss "How Young You Look."

**ONE RED ROSE FOREVER**, by Mildred Jordan (Alfred A. Knopf, \$2.75)—Heinrich Stiegel, maker of glassware in Pennsylvania before, during, and after the Revolutionary War, is the subject of Mildred Jordan's novel, "One Red Rose Forever." It isn't too well written, and the story of thwarted love eventually gets in your hair, but the author has backed her work with so much thorough research that she recreates the era vividly. The book is worth reading, though you will find yourself wishing that Miss Jordan had chuckled fiction and devoted herself to plain history.

**MEET THE SOUTH AMERICANS**, by Carl Crow (Harper & Bros., \$3.00)—In "Meet the South Americans," Carl Crow has given a business-like account, full of statistics, of the position of the United States in the affections and the commerce of the South American republics. According to Crow, we're doing all right. He pretty well exorcises the specter of the Nazi penetration: he finds them enormously busy, but by no means successful. He takes a poke or two at the classic tradition of United States business and diplomatic ineptness among its Latin neighbors, and he is generally reassuring. His writing is what is known as breezy, but editing—at least of the first edition—is pretty slovenly, in case you care.

**BUSH MASTER**, by Nicol Smith (Bobbs-Merrill Company, \$3.50)—Approached with a "willing suspension of disbelief," "Bush Master," by the Nicol Smith who wrote "The Burma Road," is entertainment of fair quality. If you are looking for scholarly information about the Guianas, you won't find it in "Bush Master." But if you have formed the wise habit of keeping a salt shaker within reach while you read books of travel, you can swallow Smith's yarn with a relish. After all, who quibbles about Marco Polo—or Baron Muenchhausen?

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## Among Other Things

National Art Week produced an activity in Southern California which may develop into great importance in recording the development of art produced locally, as well as in enriching the Los Angeles Museum. It arose from the fact that it had long been noted by art lovers that, while the museum was gradually acquiring a valuable collection of old masters through bequests left by notable art patrons, it has little to show of the strides our own artists have made in advancing American art.

George Biddle, the painter, and a member of the State Committee for Art Week, remarked that though few persons can make great gifts, many could contribute a work by a favorite artist occasionally—subject, of course, to the acceptance of the museum. Then suiting action to the idea, he promptly took it outside the committee and met with an enthusiastic response. Within the Week four oils, nine watercolors, two drawings, eight prints, one pastel, and one piece of sculpture were contributed by seventeen donors.

Roland McKinney, director of the Los Angeles Museum, has received this collection and the whole idea behind it with the enthusiasm it deserves, and is planning an early presentation of it to the public. It is to be hoped that it will be the nucleus of a continuing movement especially under the circumstances of the emergency that now confronts us all.

László, Inc., will open what promises to be an extremely interesting exhibit on industrial design by Paul László. The date has been fixed as February 6 and the things to be seen will include all of László's excellent solutions of design problems dealing with radio, automobiles, textiles, furniture, fashion, and china. The studio is in Beverly Hills at 362 North Rodeo Drive.

The California Guild, featuring the work of many of the best crafts people, has an impressive collection of modern work being done by its members. The first showing brought out a milling crowd of enthusiastic supporters heavily larded with most of the country's important buyers of craft products. The showing is still in progress at 1635 North Ogden Drive in Hollywood.



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## THE COVER



Study of a Mexican child made by photographer Peter Stackpole during one of his recent trips into Latin America. See page 16.

# California

## arts and architecture

**JANUARY 1942**

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## ART

### SAN FRANCISCO

War, breaking out on fresh sections of the globe in the season theoretically dedicated to Peace on Earth, has brought the normally slow pace of December exhibitions to a positive standstill in San Francisco, this year. All the galleries are open and carrying on as usual, but the only new material shown seems to be the things in commercial galleries, generally small paintings and prints gotten together with an eye to the holiday trade.

Gump's has been showing Maynard Dixon's newest desert landscapes painted in New Mexico, Arizona and Utah. The City of Paris presents a Christmas exhibit of local artists' work with a very low price range, and so does Courvoisier.

Sanity in Art is held over at the Legion of Honor. Nevertheless, a visit there is always repaid, if only by the view; in addition there are several exhibitions in the downstairs galleries this month that are well worth a look. One of these is a collection of photographs of the Madonna and Child in Art, chiefly taken from Renaissance works, another is of Animals in Art, with examples in sculpture from a variety of sources—Chinese animals, Greek Tanagras, Hittite statuettes, Arthur Putnam bronzes, one or two things from Egypt, and a very virile Roman Charging Boar. For those interested in The American Scene there is a room full of prints covering genre subjects from buffalo hunts to present-day doings.

The De Young Museum continues to show the Paintings of France from the Renaissance to the present day. Some of the finest things from this exhibition remained in the East, but there is enough left of the original collection to be very impressive. The Renoirs alone are worth many visits.

The San Francisco Museum of Art is filled to the brim with the Albert Bender collection, including a roomful of etchings and woodcuts by Joe Rafael, a large exhibit of fine printing put on by the Roxburghe Club in honor of Mr. Bender, and the usual galleries of prints, paintings and sculpture acquired by this warm-hearted and greatly missed collector. Pauline Ivancovich has a one-man show.

Scheduled for January showing is a large Argentinian exhibition—thirty paintings by outstanding contemporary artists whose styles range from extreme post cubist idiom to quiet absorption of the influences of their own land; also twenty-eight prints and seven pieces of sculpture. This should give a fairly comprehensive idea of what some of our southern neighbors are doing with the same streams of art that turn our own wheels. Scratch a modern painting of either North or South America and one would find, perhaps, the same Picasso.

Other shows are promised for the spring. The Cincinnati Museum is sending a large educational exhibit based on the theories of Denman Ross, an elaborate and scholarly attempt to answer graphically and plastically the layman's incessant questions concerning the nature of art. This will be at the San Francisco Museum, beginning about the middle of January.

Dr. Morley reports that only one of her scheduled spring shows has been cancelled because of the war, and that attendance at the Museum is almost up to normal following a sharp drop during the first few days after Pearl Harbor. Art has many functions: not the least of these is the therapeutic one of furnishing rest and relief, escape, relaxation of the nerves and refreshment of the spirit so necessary to maintain a healthy state of mind in a world living on headlines.

San Francisco artists are volunteering their services for civilian defense, singly and in groups. The committee of the Open Air Art Show is constituting itself a central clearing house to receive requests

### JAMES VIGEVNO GALLERIES

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for posters, maps, etc., and relay them to the proper artists. This sort of thing, of course, is the artist's duty as a citizen. As an artist he has still another duty to perform: to continue to function as an artist. In this connection a bulletin from the Division of Information is interesting. It is the announcement of a competition, open to all artists, in which sketches and prints dealing with war time activities are to be submitted for purchase as an initial record of what goes on, to be used for the information of the public. This seems a very intelligent way to use the country's artistic talent in the present emergency.

Nevertheless, artists should not forget that, valuable as these things are, it is also of value to continue to paint fine pictures regardless of subject matter. A child by Renoir, a brilliant and passionately painted landscape by Van Gogh, is not less precious for being innocent of propaganda.

DOROTHY WAGNER PUCCINELLI.

#### LOS ANGELES

Number one art story of the year is the reaction of artists to the war. With the exception of a few who somehow feel that art should be given special privileges, the overwhelming majority of the artists realize that never before has there been such an opportunity for them to be of service to their country and for art to become an important factor in daily life.

The true artist has always been in the forefront of the fight for liberty and the American artist has given notice that he intends to take this place as his right and privilege. As a citizen he becomes a soldier or works in civilian defense projects. But it is as an artist that he is important. Not only are his special talents needed for morale, propaganda and military and civilian defense, but above all, he must use his gifts to keep the spirit of freedom before all the peoples of the world.

Artists have already gone to work on many projects. The Co-ordinating Committee of Art Clubs of Los Angeles is sponsoring Art in National Defense. Part of their program is to send touring exhibitions to the Service Clubs in the Army Camps. Their first show is already on view at Camp Callan. They are organizing painting and sketching clubs in the camps and furnishing art materials.

Local agencies are using poster artists to spread information over

the widest possible area. The U. S. Government, through the Office of Emergency Management, is initiating a broad program to clarify the public's knowledge of war and defense efforts. In continuing the Government's democratic policy of national competitions, the O.E.M. is encouraging artists to record and interpret the life of this country on a scale never before attempted. Some fine work should come out of this competition since the very restrictions of the problem demand that the artist work in a direct, clear, and unaffected manner.

Posters which match the best of the European work in this field are already being produced. The Chouinard Art Institute recently exhibited a group of these and contrasted the modern examples with posters from the last war. The modern posters are notable for their clear and concise dramatization of an idea, striking design, and arresting color. So far there have been none of the emotional, almost hysterical type so prevalent in war number one. It is as though we all realize the job to be done, but need instruction and clarification about various phases of the task.

The artist also offers a great practical service in wartime to the armed forces. In the field of camouflage he is indispensable. Camouflage, no longer theoretical, is a weapon which combines military and engineering skill. However, the successful construction of camouflage needs the help of the artist's eye which is experienced in the tricks of optical illusion. Artists are working in the Army and the motion picture set designers of Hollywood have formed a civilian defense unit which works in cooperation with the Army.

The Foundation of Western Art, 627 South Carondelet, reviews the local talent in a show entitled Trends in Southern California Art. The exhibit, one of the best in some time, indicates that about half the boys and girls are taking the high road and half the low. The show is hung so that this well marked division between deep-toned and brightly-colored pictures is obvious. Ejnar Hansen has a grand still life of some juicy glowing fruit, deftly handled in unusual color. In comparison Mabel Alvarez gets little more than paint out of her highly keyed picture. Paul Clemens, going overboard for the flicker of light on surfaces, is successfully disintegrating the universe into a great number of brushstrokes. Mary Blair brought back a delightful souvenir of South America, an air-view of "Communal Plowing in Bolivia." Other standouts were Dan (Continued on page 38)

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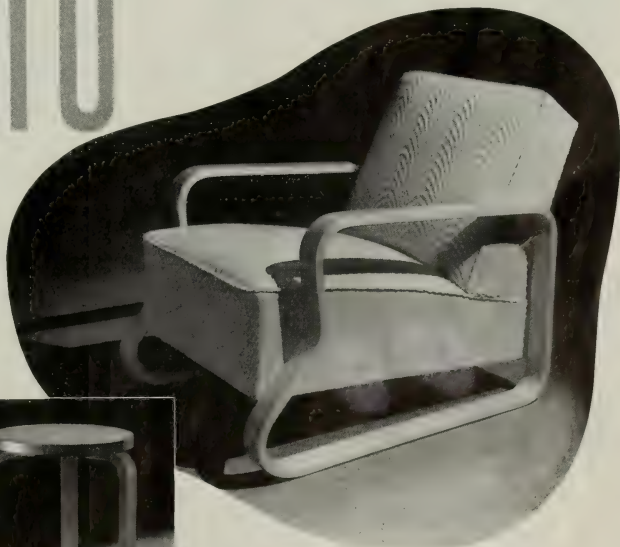


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\*David Hall, in "The Record Book," pub-  
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J. J. Haggin, in "The Nation," Novem-  
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**MUSIC**

Every Christmas I give my good friend Peyton a recording. On the 26th of November, having the afternoon off, I attempted to make up my mind what record I should send. A record reviewer, you might assume, would have had his mind made up long since, but not this reviewer, who like Willie Bioff has "come up the hard way."

I began at 1:30; I closed the last album some time after 5:00. From the beginning I was determined that no momentary whim of false appreciation should deter me from giving my good friend the *Trio Sonatas*, numbers 5 and 6, recorded for Musicroft by Carl Weinrich on the Bachorgan of the Westminster Choir School. More than any other organist in my experience, Weinrich plays the older music in the style to which it was once accustomed, and these recordings in particular should be in every Bach library.

So I began with the *Bachianas Brasilieras* No. 1 of Villa Lobos for eight cello, recorded in an album of Villa Lobos music issued by Columbia. It was as good as I remembered it, but not so good as Bach Weinrich. Then from the *Editions de l'Oiseau Lyre*, whose medieval music has given me much delight, I heard *La Sultane* for two alto, two cello, and clavicello by the great Couperin. A memorable performance—alas, the record was cracked! Lyre Bird recordings are out of print, I fear, since the occupation of Paris.

Then Buxtehude, the *Missa Brevis* (Musicroft), recorded by the Motet Singers conducted by Paul Boeppe, again excellent. After this two Pachelbel *Magnificats* and a fragment of the Bach *D major Toccato* (Victor), played by Landowska with that extraordinary combination of Lisztian virtuosity and authentic Bach license that make other performances seem stiffly pedantic, structurally weak, and tonally pointless. Landowska should be not imitated but understood by anyone who would try to win a similar freedom.

This I followed with the *Suite in E minor* of Rameau, also played by Landowska (Victor), but I was not in the French mood. I returned to Bach, Ernst Victor Wolff's playing for Gamut of the *Sixth Partita*. In comparison with the indifferent mangling of this piece perpetrated by Gieseking, this Wolff performance is a masterpiece, falling from standard in the *Air* and *Gavotte*. Unfortunately, the Gamut technicians have marred what would otherwise be another musical treasure like Wolff's recording for Musicroft of the *Sixth English Suite*, the gift I sent to my friend Peyton last year.

Swerving, I tried a slightly too artificial reading in English of Moussorgsky's group of songs for children called the *Nursery* (Betty Martin, soprano; Sergius Kagen, piano; Columbia). These songs need either a more substantial English text, to match the thicker quality of the Russian verbiage, or else a more natural manner of singing; it is hard to determine which. Both might help. Nonetheless, these are swell songs and will do no harm to children who are lucky enough to get them.

At this time I began listening to the album of *Medieval and Renaissance Choir Music*, recorded by the Pius X Choir of women's voices of New York, directed by Mother Stevens (Victor). Weinrich sank into the background, and what I heard afterward scarcely seemed to count. This great album of rare great music needs a special review, and it shall have it after I have enjoyed more time with it.

To finish the afternoon I heard a charming, very French singing of the Bach *Motet No. 5* for double choir, recorded by the *Cercle Jean Sebastian Bach de Geneve* (Lumen), and the Roy Harris *Third Quartet* (Roth Quartet-Columbia) which has been previously mentioned and recommended in these columns. Unfortunately, Harris's eclectic polyphony in the Roth playing seemed pretty thin gruel after the thing itself.

I had intended to hear again two other works, the *Pierrot Lunaire* of Arnold Schoenberg (Columbia) and Bartok's own performance (Columbia) of a part of his *Mikrokosmos* for piano, but these need separate hearing and separate mention, which they shall have. I do hope many wise listeners are adding this music to their lists. It is not the most showy or superficially the most pleasing of contemporary music. It is rather the core and kernel of what contemporary music, as the future will know it, really is.

But this Christmas, for myself and my friend Peyton, I purchased the *Medieval and Renaissance Choir Music*.

PETER YATES



# THEATER

Get ready for a boom season whether you live in Peopawtucket Corners or Hollywood. Producers and theater managers are taking their cue from London where boxoffice records continue to soar despite air raids and blackouts. First to hit the boards in what we predict will be a mad scramble for available houses is Myron C. Fagan. With the remarkable record of twenty-five Broadway plays to his credit, playwright Fagan recently leased the Belasco Theater in Los Angeles where his latest drama, *To Live Again*, opened just before the new year. Ian Kieth plays the lead with Julie Bishop and Charles Waldron in featured roles. After the present run Mr. Fagan plans to continue at the Belasco with revivals of his own plays. As yet no other major producing activity has been announced although more than the usual number of little theater "tryouts" are in progress and as many musical roadshow revivals are being rehearsed. *They Can't Get You Down*, the topical hit musical of last month, closed for some hasty rewriting with the result that more than ever the revue promises to stay for some time. *Springtime for Henry* also is sure to remain at the El Capitan as long as Edward Everett Horton's commitments will allow. Pasadena's annual revival of Lee Shippey's, *The Great American Family*, is especially timely this year. Plans are in progress to take the show to New York.

Six months is a long time for any production to run, but it's only a beginning for the unique Turnabout show in Beverly Hills. Forman Brown's article of last month was much too modest in its predictions for the future considering the tremendous number of permanent repeaters in the audience. Secret of the half-puppet half-live show's success is the policy of adding new material constantly without altering the formula as originally approved by the theatergoers.

Busiest person in town seems to be Angna Enters who is putting the finishing touches on a new novel, playing in her first movie, and completing her latest tour all at the same time. Los Angeles will see the *Theater of Angna Enters* on January 21 at the Wilshire Ebell.

Almost as busy are the stage and movie personalities who fly from one camp to another to present shows for the boys in the army. This column travels with them next month.

Must not forget to mention that man Saroyan. Must not disapprove of his antics or we'll be again classed with the oafs. Must not say that it was understandable because no one man can. Must not say it was not understandable because even a baby can understand Saroyan if he loves living and has music in his soul. Must not question the decision of the National Theater Conference to present Saroyan's *Jim Dandy* simultaneously in forty-five theaters throughout the country. Must not mention that Saroyan again seems to be telling the American theater audience that they are unworthy listeners to the glorious stuff he concocts. Must not say that those bits of exalted dialog which do admit to being fine writing are completely incomprehensible to the mind and sense of an ordinary human.

And finally, Mr. Saroyan, must not confound the critics unless you want to be talked about. Which, of course, you don't.

Recently the author stated in an article in Theater Arts Monthly that nobody in New York appears to understand fully his plays. Nobody out here either, or in any part of the country for that matter, seemed to understand his latest play. Perhaps it is our fault. Perhaps as Mr. Saroyan seems to say in his play, the great majority of the American audience is the product of the *must not* conventions of our world cross bred with the decadence of modern thinking. The product, this department hazards, was symbolized by Little Johnny with-one-foot-in-the-grave who is the son of Big Johnny w.o.f.i.t.g., and the conventional librarian who constantly reminds people that they must not do this or that in the library. Jim Dandy, the title role, alternately reminds us of W. C. Fields and Wimpy with the author's delightful personality ever present to round out the characterization. Oh, yes, if you're still looking for further meaning to the opus, you can't go far wrong to say that something is said about man's loneliness and frustration impelling him to seek an answer for being.

Any way you put it the author seems to have strained more than one abdominal muscle to be obscure.

SYLVAN PASTERNAK



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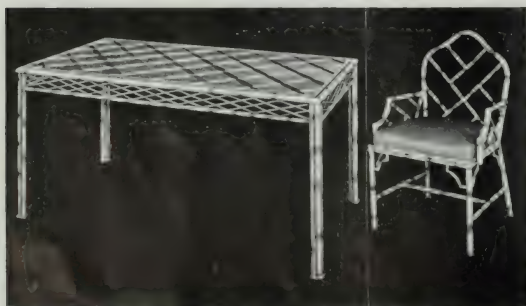


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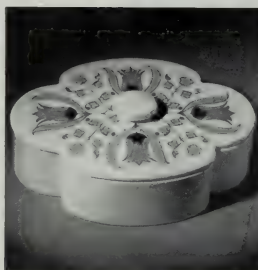
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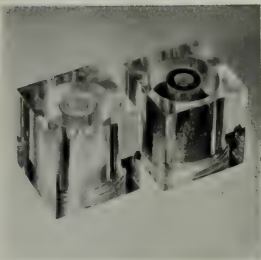


ORIGINAL Chippendale lowboy, circa 1740, one of many authentic "eighteenth Century English furniture pieces including Breakfronts, Secretaries, Dining Tables, Sideboards, Chairs, etc. shown at Pickwick House. Antiques, 3273 Wilshire Boulevard, Los Angeles.





# Shop-wise



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# Notes in Passing

• In the beginning—it was Manchukuo. Not many of us smelled it then. It was a small aggression. Just a little bit of an advance against the rights of man. And besides, that part of the China coast was a long way off and we were busily digging our depression of the thirties with the bright new teeth of the boom years. We had won the war. Now we were exploiting the peace. Few of us stopped or wanted to stop long enough to wonder if we had done anything to *win* the peace. We had fought and won the right to be just as we were before. No change. No plan. Doing the same old business at the same old stand. Manchukuo was a little fire that soon burned out of the world's consciousness, and though the acrid smoke lingered in the nostrils of a few, nothing that they said was allowed to matter much. There were to be seven chickens in every pot and seven cars in every garage and seven times seven was the crap shooter's dream of paradise. Events since that tragic moment in our recent past have made a curious and a terrible circle. The lessons unlearned, the affronts to human decency unrequited have now returned to a starting point. The circle is complete, and to our surprise and amazement we find ourselves within it and a fighting part of it. While this is no time for bitter reflection upon the past, it is a time for thoughtful re-examination of those actions and those attitudes that have made this present desperate situation possible, and out of that re-examination we are being forced to readjust our values, to re-measure our standards, and to lay down the outlines of a pattern for the future in which we will really mean what we say about things like human dignity, and the rights and the privileges of man upon the earth.

A startling and a deeply significant statement is made in one of the recent issues of the magazine *Fortune*, the essence of which is that there is no longer any question about this being merely a war, it is a revolution . . . and we are now faced with the necessity of deciding *whose* revolution it is to be—*ours* or Mr. Hitler's.

• The views of Richard J. Neutra of the California State Planning Board on Housing, Defense, and Post War Planning would seem to be of vital importance in the midst of what we sincerely hope is a temporary chaos. We quote from Mr. Neutra:

"War tends to be an all-absorbing agent. But like any other momentous action, it must have goals beyond goals. It is undertaken for the hoped-for peaceful wellbeing of a people that has finally been victorious in repulsing military aggressors, and has paid them in kind. War may not be and has not always been wholly wasteful from a long-range point of view, not even in many of the measures taken to prosecute immediate defense.

"New industrial plants and implementations, new useful methods of production and products, improvised substitutes as ancestors of valuable new materials, above all new skills and attitudes have been the best residuum of wars. Undoubtedly these were at the time seen only as by-products, but they are unavoidably required for that conclusion which may justify and award the discomfort and painfulness of the heroic effort.

"Housing of men at war was no conspicuous problem as long as preparation for fight was primitive. Warriors themselves were carelessly sheltered. Today we know that endless inexhaustible production hours of millions in the hinterland give strength and reasonable safety to those in front, who otherwise would be victimized without any benefit to the country. A massive population of workers in indus-

trial defense quickly clusters around new plants. The face and the meaning of the region in which we live may change with speed, may be left scarred without need if we do not watch out to avoid it.

"Shells, gun powder, bombs naturally cannot have any salvage value after the war. To this fact we must speedily reconcile ourselves. But it is an almost unbearable thought in the face of monumental taxation and the financial sacrifice of each and every citizen during the fifty billion congressional session that housing put up for people should not only be of no value after the emergency, but deface many areas or neighborhoods for an entire next generation.

"This problem must be solved. Not all brains of the nation operate or are capable of operating in tank turrets and submarines. There is brain enough left for other needed employment. Housing of this day definitely casts a shadow into the post-war period. It is probably the ABC and backbone of post-war planning. It must under all circumstances retain an element of true vision. It must be differentiated and properly fitted into localities whether demountable, prefabricated or conventional in construction, whole villages for two, three, five thousand inhabitants built today must have a post-war use value which can be salvaged to a really high percentage. The idea of 'temporary' dwellings is prolific in wastefulness and lasting danger. Temporary dwellings are the costliest thinkable.

"There is undoubtedly in some localities a place for dwelling structures which after the war may be carted off or demounted and recreated elsewhere. Then only their site is temporary.

"However, such structures are by no means inexpensive; a price must be paid for their special structural characteristics, and after all the entire site improvement, roads, utility lines for gas, water electricity, sewage are abandoned and lost when the trucks move off the houses.

"So-called temporary structures without fail become permanent slums, adding to the curse under which we have been laboring. But there is a difference. The old slums could be blamed on a few hardy exploiters; these new slums would stand, justly or unjustly, attributed to the incapacity of an administration or a government to engage in housing. Governmental action in this matter, so badly needed, where private enterprise cannot find reward, may be silenced and killed off for a decade.

"It should not die so young! Our government during the last years has set up a number of housing agencies which functioned with more or less success in various fields. Housing needs are variegated and multiform, according to many interesting circumstances. The experience accumulated, the elaborated knowledge of these various housing agencies should not be scrapped in favor of a dictatorial uniformity. No speed must be lost, if each of those agencies—U. S. H. A., Defense Housing, Reconstruction Finance, Mutual Ownership, F. H. A.—are inflamed by the ambition to expand to their very best in efficiency, and labor in peaceful competition.

"In a few weeks a consumers' congress of defense workers will meet in Los Angeles to discuss their housing needs in relation to the new employment geography of the metropolitan area, in relation to travel to and from work, in relation to wage scales, family size and householding requirements. Representatives of A. F. of L. and C.I.O. will together familiarize themselves with the potential services of the various governmental agencies, express opinions and preferences, and try to keep an eye on a bearable post-war future."



*Peter Stackpole, photographer*



**A young California photographer  
with a good quick eye and a fast camera  
takes the measure of our time**



• In 1936 a young man, camera slung over one shoulder, stepped upon the rising structure of the San Francisco-Oakland Bay Bridge. That was six years ago, and Peter Stackpole had his first great experience in photography. The camera he carried was a miniature Leica, soon to be mistakenly referred to as a "candid" camera. Taking pictures of professional quality with this camera was practically unknown to the general public. Unencumbered by large and bulky equipment, he was able to get about the bridge and take pictures which, under ordinary circumstances, he could never have dreamed of getting.

In 1936 Stackpole was just out of High School. He was forced to buy outdated film and use it sparingly as he had only the small income made from his work with which to purchase camera equipment. He took great pains with the technique of developing and printing and was able to make enlargements from tiny negatives that compared favorably with the very fine prints made by those who could afford the most expensive equipment. His work soon won him the attention of the best craftsmen in his field and he was asked to join what was then known as "Group F-64," a gathering of photographers including Edward Weston, Ansel Adams, and Willard Van Dyke. With them he had much to do with bringing about new approaches and attitudes to the art of straightforward photography.

Stackpole's quick eye, unusual sense of composition, and fine technique enabled him to gather material on the building of the great bridge that has never been equalled. These pictures, on exhibition in New York, won for him the respectful attention of the best American critics and brought about his assignment as the first staff photographer for *Life Magazine*.

Now he works with eight or ten cameras, none of them getting very much rest. His principal interest is in photographing "people" as they are. His great interest and curiosity makes him aware of photographic problems which give him no rest until he has arrived at a successful solution. He still uses a miniature camera in order to capture the significant essential characteristics that make people worth photographing. What he must sacrifice in technique by using a small camera is overshadowed, he feels, by the speed with which he is able to catch the fleeting expressions of character as his subjects move about naturally.

(Continued on page 38)



# ARCHITECTURAL GIMCRACKS

The architectural horrors of the American 80's  
set the scene for a modern motion picture

by McClure Capps

• Modern architecture, being by now pretty thoroughly grown up, has a hard time remembering the elaborate contortions architecture indulged in towards the end of the last century. Just how completely the whole theory of design has changed was made apparent in designing the principal set for Samuel Goldwyn's latest production "Ball of Fire." The problem presented to Perry Ferguson, the Art Director, was to create a New York mansion, built and finished in 1880 and unchanged since. In this overstuffed atmosphere eight professors have lived for nine years while writing an encyclopedia.

Research brought to light the really appalling state of architecture in 1880. Nothing was left as nature intended it. Wood for example was carved, twisted, inlaid, overlaid and in general messed up completely. It was the period in American history during which enormous fortunes were first amassed. And who's to know you're rich if you don't show it? Social position and financial status were judged by the size and amount of one's possessions. This naturally led to the desire for large homes filled to overflowing with bronzes, stuffed peacocks, palm trees and staggering amounts of bric-a-brac. The architects of the time seem to have been only too happy to help this movement along in every way they knew how; and they certainly did know how.

No surface was allowed to remain flat or plain. Heavy mouldings and panels, large scale bold wallpapers, dark strong colors and design motifs of Gothic, French, Turkish, Moorish and Oriental inspirations were all employed to make the most unlivable houses America has ever built. Mr. Ferguson's ambition was to create the most god-awful house anyone had ever been in. He succeeded awesomely. You may think he exaggerated, but take a look at the accompanying photograph of an actual house of the time and see how faithfully he reproduced a period.

These expensive, ornate mansions must certainly mark the lowest point in American architecture and it is heartening to realize how much not only architecture but American life has become simpler, more direct and less encumbered.



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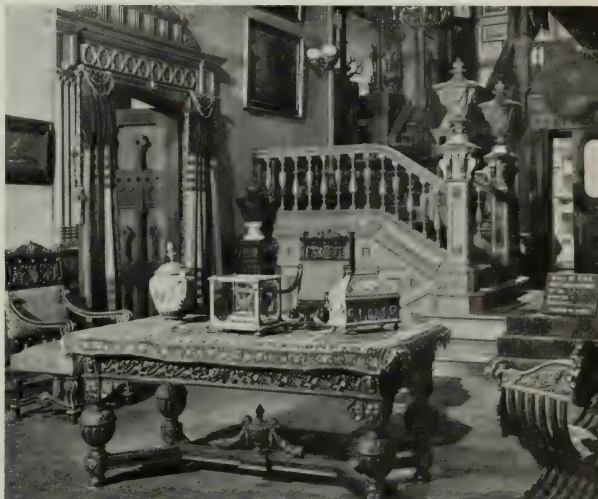
UAL INTERIOR OF 1880. NOTICE HOW OVERMANTLE DESIGN IS USED IN THE SET



THE OVERMANTLE IN THE RESEARCH PHOTOGRAPH SERVES AS THE LIBRARY DOOR IN SET



CH FOR LIBRARY DOOR DETAIL TAKEN FROM OVERMANTLE IN RESEARCH PHOTOGRAPH



ARCHITECTURE HAS PROGRESSED FROM THIS TO OUR UNENCUMBERED HALLS OF TODAY



ODERN DINING ROOM IS FOR EATING; IN THIS ONE YOU CAN GO STARK, STARING MAD



CONCLUSIVE PROOF THAT THIS WAS THE LOWEST OF LOW POINTS IN OUR ARCHITECTURE

# BELA BARTOK PLAYS

One of the great among modern composers gives a concert in California

by Peter Yates

THE circumstances attending the presentation of the artist were ungraceful, the build-up and publicity too late and uninformative. Bartok himself is not the person to stir that kind of enthusiasm which had filled the Shrine Auditorium for a benefit two nights previously. The size of the audience, a handful, was a disgrace, but fortunately it was of good quality and contained a number of persons grateful for the opportunity to hear so important a composer and so excellent a pianist play his own music.

Particularly grateful, because Bartok's music as a whole is not of the sort which waits upon an orchestra, good fortune, and a curious conductor. It is not, in any way, political music: it does not flatter the performer nor try to kiss the elderly baby who often sleeps within an adult head. It does not make things easier for the authors of historico-poetical program notes. It is not, and Bartok certainly is not, grateful for our cooperation. What he has given is our common possession. The greater part of his production is piano music, much of it not beyond the amateur ability to play. It is thinking, but it is not "intellectual" music.

What did we hear? First of all, not a gifted but an exceptional technique. Percy Scholes in his *Oxford Companion to Music* deplores Bartok's playing technique in comparison with the incomparable Busoni's. More than one eminent critic deplored Busoni's use of his technique: having no understanding of Busoni's intentions, which are now clearly revealed to us through footnotes in his editions and through his own later music, they deplored his playing in that it differed from the convention. Bartok's playing reveals a further stage in the reversion from *fin de siècle* virtuosity to sound musicianship. From Liszt to Bartok one follows the reluctant public through its critical voices in obstinate refusal to admit that a performing musician may also have a brain. Soul and talent, sensitivity and even scholarship, technique and what passes for musicianship may be granted him; but he should not claim, at least not by his manner of performance, to know more about musicianship than any critic. The virtuoso is intended to show off, to please and, though he be a composer, not to think. Busoni, Godowsky, Paderewski, whenever each one tried to turn composer or to play unusual music, suffered this vicious irritation. Rachmaninoff has known plenty of it. Such men are dragged down to the level of their least significant occasional music, and that suffered only for an encore. A large local critic, the only one I saw at the concert, privately pontificated that Bartok's playing was good but lacked pianistic ability.

During the last couple of years I have played more music of the 18th and earlier centuries than you could shake a stick at. I have read every text I could get hold of that described in English how this music was played. Opinions differ, but more recent texts have reached a certain agreement. Bartok's recital began with 17th Century music, thickened by himself with harmonic additions. I

do not agree with these additions; I do not believe that they are needed; the style in which he played these compositions may have been extreme, but it was definitely in the manner of the 17th Century. As he played this music there might never have been a 19th Century. He played Purcell's big *Prelude* with a little fugue, really a harpsichord overture, that I love so well. Why don't more musicians go back to Purcell? The original text with Purcell's own notes on the ornaments is accessible, undamaged by editing. Purcell is for his time and length of life the equal of Couperin and Bach; he ripened and matured early. None has equaled the sweet and bitter of his song, something besides sentiment and richness. Knowledge, real knowledge, of Purcell, Couperin, and Bach can tell us better than many bad guesses what Bartok is doing.

So Bartok came to his own music, free of any harmonic additions. He began at the end and went back to the beginning. To appreciate thoroughly Bartok's later music, you must have played it or come at it through knowledge of his earlier music. What in the early years of this century seemed radical is now classic, like Couperin's music an idiomatic classic like the precise language of a race. Whoever calls Bartok dissonant condemns his own ears for laziness or incompetence. Like the 17th and 18th Century composers, he uses the near intervals, often within five-finger position, by contrast of overtones ornamenting and coloring the natural play of his rhythms.

Things happen in his music, even under inexpert fingers. Played by him, his music returns to the 18th Century and to still earlier days: the 3rd Book of *Mikrokosmos* opens with a study like a little medieval organ piece I play. For him there has been no Mannheim school, no discovery of emotional, often false, crescendo and diminuendo. Like Bach, though few comprehend the fact, he thinks and plays voices by registration, as on harpsichord or the older organ without swell-pedal; he opposes the plain colors of sustained voices to make his beauty's pattern. Some call this a "percussive" technique: it is not. It is never hard, harsh, or abrupt.

Breadth and inflection of tone are his speaking means. The interval, the audible distance between tones directs his meaning. He plays from phrase to phrase, by tone and tone, and not by brilliant passages. Hearing him, one hears note by note the precise accent of a speech controlled as not even a Schnabel is able to control it, the accent of a speaking mind that is its music. The subject is remote from cities. Listening to his *Night Music*, I wondered: could city dwellers understand it?

Battles and the clangor of raw life in nature make his larger works: only his small pieces become lovely and intimate. The slow fourth movement of his early *Suite opus 14* is like a peasant *Berceuse*, a bare wood cradle without milk and honey, yet serene. He is the true master of that reality still little civilized, of which Stravinsky made his *Sacre de Printemps* (Continued on page 38)





1. HENDRIK VAN KEPPEL

# *Modern Furniture*

American Manufacturers offer new designs in the modern manner

2. DUNBAR



3. E. WEINER



4. HERMAN MILLER



5. ARTEK-PASCOE



6. RENA ROSENTHAL



7. ROBSJOHN-GIBBINGS



8. BARKER BROS.



• We present twenty-four examples of modern furniture created by some of the best designers and manufacturing houses in the United States. These pieces have been created with an eye to strength, grace, and quality. New approaches have been made to old materials. New materials have been adapted to the demands of design. Modern techniques have developed from both the old and the new, and there is a fresh and original attitude in the field of home furnishings. As to style, none of it pretends; all of it attempts and, in most cases, succeeds in being thoroughly contemporary and well within the spirit of our time.

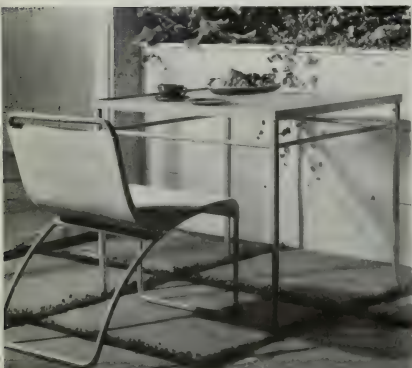
1. Metal lounging chairs upholstered with cord, two coffee tables and an upholstered armchair. 2. Desk with back used for books. 3. An extension desk. 4. Multi-purpose unit houses a drop-leaf table and compartments for silver and china. 5. Webbed occasional chair with fabric straps for upholstery. 6. Combined desk in Honduras mahogany with record changer and radio cabinet. Chair is in English calfskin. 7. Chair in specially finished natural waxed birch, strapped in pigskin. 8. Dining table and chair showing pleasing new design. 9. Comfortable fireside chair in rough textured green fabric and wooden lamp with veneer shade. 10. Simple chest of drawers. 11. Chest of Hungarian ash with leather knobs and panels. 12. A fresh approach in several living room pieces. 13. Metal corded chair and metal table. 14. Desk and chair in specially finished natural waxed birch, chair strapped in violet leather. 15. Combination radio and phonograph cabinet with provision for albums and records. 16. Spacious divan served by large and low coffee table. 17. Occasional table with wrought iron base. 18. Low rattan coffee table. 19. A pleasant treatment of sofa, end tables and lamps. 20. Bent glass coffee table. 21. Chairs that can be stacked. 22. Living room details. 23. Dining chair, the back legs of which are a part of the back, avoiding gluing at the seat and obviating a veneer. 24. A Tropicana sofa simply designed using rattan.



9. RENA ROSENTHAL



10. CHARAK



13. HENDRIK VAN KEPPEL



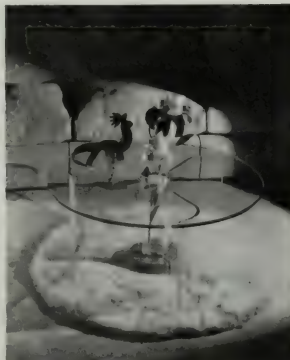
14. ROBSJOHN GIBBINGS



15. DAVIDSON, LTD.



19. DAVID



20. NEW ERA BENDING

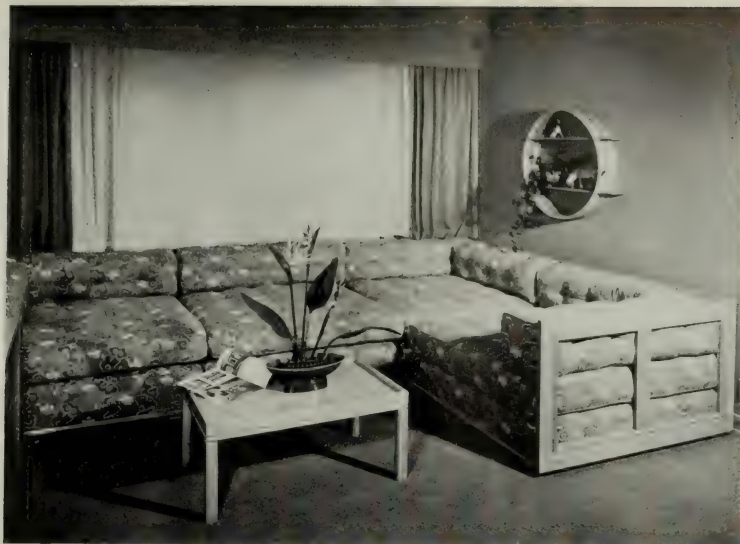


21. ARTEK-PASCOE





GROSFELD HOUSE



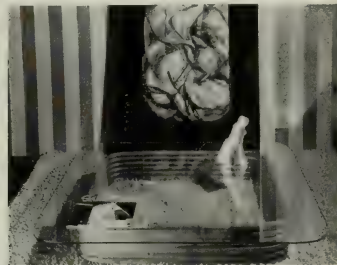
12. BARKER BROS.



BY PAUL LASZLO FOR LASZLO, INC.



17. MOLLA



18. PAUL OTTO MATTE



22. J. R. DAVIDSON



23. DAVIDSON, LTD.



24. MATTE FOR FICKS REED





# Small hillside house

Owner, Mrs. Margaret N. Hay

Location, Los Angeles

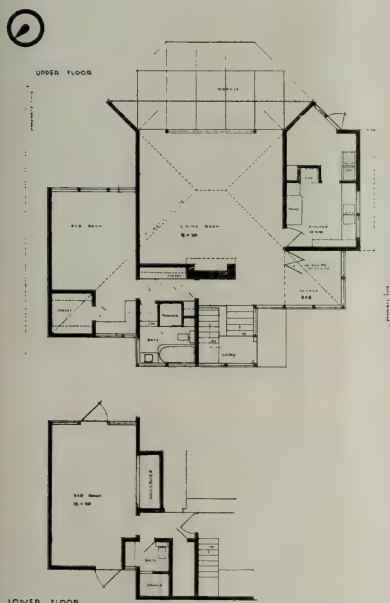
Designer, Gregory Ain

Associate, George Agran



• A narrow hillside view lot, adjacent to a public playground, imposed exacting limitations in the building of this small house. Through a carefully planned design all of the problems of restriction were solved efficiently and economically: privacy, access to the garden from living and guest rooms, and a guest room which could also be used as a study with entrances from both inside and outside. The plan takes full advantage of the view and there is a pleasant relation between interior and exterior.

The outside walls are cement stucco on metal lath. The roof is composition. The insulation is metal foil and the interior walls are plaster. The glass wall in the living room opening to the terrace and garden consists of a 12-ft. wide plate-glass window flanked by 4-ft. doors. The guest room on the lower floor has its own private patio. The necessary and difficult problem of storage space in a house without basement or attic is solved by numerous closets and cupboards. A folding door in the living alcove forms an emergency guest room when opened out. Continuous strips of windows under the eaves, panels of windows from foundation to roof in the bedroom wing, and the large glass wall in the living room provide ample light and air.



Photographs by Julius Shulman

The living room ceiling follows the line of the hipped roof, and to take full advantage of the acoustic qualities of this ceiling, the radio loud-speaker is set in a panel over the door to the kitchen. The radio is built into a cabinet arrangement by the fireplace.





**Owners, Mr. and Mrs. Howard Bald**  
**Location, Ojai Valley, California**  
**Architect, Richard J. Neutra, A.I.A.**

• The site chosen for this house is in the midst of orange groves overlooking the Ojai Valley to the west and the high mountains to the east. The owners wanted a moderate-priced house with ample space for outdoor living and eating free from the usual outdoor disturbances. They also required room for occasional overnight guests which could be used for other purposes. Mr. Bald needed a workshop and a bath where he could clean up after a day's work in the orchard.

Entrance to the living quarters is on the southeast. The westerly side is practically all glass to take advantage of the view. A glass partition can be pushed to one side making the screen porch (used also for dining) part of the living room. The interior walls are of smooth cement plaster painted an oyster-shell white with the exception of the coat closet and book-shelf walls which are chocolate brown. The broadloom carpet is a sandy beige and the textured draperies are a natural color. The study, which can be converted into a guest room, opens off the dining bay. An interesting feature in this room is the desk that becomes a dressing table when the lid with a mirror on the reverse side is lifted. A hallway separates the private quarters from the service quarters. At its extremity is the workshop and bath.

The exterior finish is cement plaster brush-coated off-white and natural color California redwood siding treated with spar varnish. The steel sash are painted a deep red-brown to harmonize with the redwood.





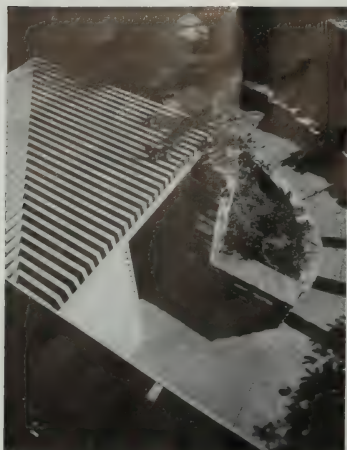
# COUNTRY HOUSE



THE EXTERIOR IS OF NATURAL CALIFORNIA REDWOOD SIDING TREATED WITH SPAR VARNISH AND CEMENT PLASTER BRUSH-COATED OFF-WHITE

*Photographs by Julius Shulman*





# HOUSE ON A MOUNTAIN

**Owners, Mr. and Mrs. Lauritz Melchior**

**Location, Beverly Hills, California**

**Architect, Frederick Monhoff**



The living room, oriented to the two important views, is provided with an alcove wide enough to house two pianos and to give space for the performance of chamber music. The wall separating this alcove from the long deck is of glass brick to provide direct light for the pianos.





• In its general plan, the house was designed for people with important professional music interests. The site on a treeless mountain top overlooks the San Fernando Valley to the north and the Pacific Ocean to the south. Exposed to variable winds, the house is carefully planned to avoid the unpleasant elements of the weather. The living and social space is arranged to command views to the north and south. The patio is a leveled knoll around which the wings of the house were constructed.

The exterior is of frame and stucco on the upper or patio story and the lower service rooms are of reinforced concrete. All retaining walls are of native shale quarried on the site. Paving for the sun room, entry walks, and steps is of Arizona shale.

To keep the open feeling of the knoll top, the living room is left open with glass on both ends. The walls of the pantry, service porch, and hall connecting the bedroom and den are of glass brick. Lightweight steel girders are used for structural support. All sash are fenestra-stock and special units with ventilating transoms. Floors of the main living areas are of parquetry oak.

All openings have three-foot horizontal hoods with auxiliary awnings. These are necessary to give protection against the low rising and setting angles of the sun and the upsweep of the winter rains.

The service quarters are arranged on a lower level—heater rooms, gardener's room, tool, and wine rooms. The garage is also located on this level. Entry to the garage is made from a 70-foot turning circle, leveled out of a dip in the ridge to the west.

*Photographs by Julius Shulman*



Left: The sunroom with its command of the patio, ocean view, and swimming pool is used as the general play room. Tables for buffet suppers and card parties are set up here.



The house overlooks a broad expanse of valley. A long balcony with awnings gives protection against rising and setting sun angles.

# *House in a California valley*



Owners. Mr. and Mrs. Willard Hall Francis

Location. Ojai, California

Architect. Willard Hall Francis



*Eleanor Heas*





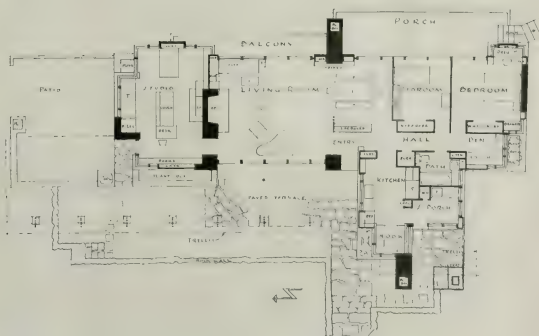


• A modern house situated on the edge of a hill overlooking a valley to the east and mountains to the north. The house was designed by the architect-owner. The horizontal lines of the building reflect the flatness of the valley; the slope of the roof parallels a nearby knoll; and the front "forehead" with the "engaged posts" and horizontal siding approaches a conventionalized pattern of the great mountain, *Topa-Topa*.

The exterior consists of heavy masonry walls and piers in conjunction with wood construction. The masonry carries direct loads from the beams and any possible horizontal loads due to winds or earthquakes. The roof is carried on beams and posts independent of wood walls and partitions. The living room roof is carried by an interesting beam truss combination which runs through the "forehead" from the inside to the outside through the roof, reappearing again in the living room.

The living-dining areas together with the entry were treated as one large room and open to the balconies facing the valley to the east. A bank of French doors on the west side opens upon a stone terrace protected by wide overhanging eaves and a continuous vine trellis. The owner's study is separated from the living room by the double fireplace that serves both rooms. The bedrooms on the south are compact, with built-in furniture.

All exterior woodwork is painted buff except the roof which is a gray blue-green and the "engaged posts" and trellis stringers which are dark gray-red. Interior structural woodwork is painted gray blue-green and dark gray-red; other interior woodwork, natural fir plywood.





Photographs by Margaret Jones



## COMMUNITY OF



• This is one of the largest housing projects under way in Southern California. It occupies an 88-acre tract and will consist of 94 apartment buildings containing 627 family units comprising 2,700 rooms. There also will be an administration building, a community building and a garage for each family unit. There are eight types of apartment buildings, some two stories and others two-story with a one-story section at either end. A few are one-story. The general construction is frame and stucco with concrete foundations. The ground floors are concrete and the roofs are composition. Grout-lock brick masonry is used for all of the one-story buildings and for some of the one-story sections of the two-story buildings. The apartments range from three to six rooms, each with a bath and service porch. Some have two baths. The project is laid out into eight blocks and each building is grouped around large courts. There will be no traffic-bearing streets in the grounds, but service drives and walks. Back of the administration building, which is at the entrance, six apartment buildings and a large community building are arranged in a semi-circle. The grounds will be completely landscaped into a private park. The project is designed for occupancy by those in the middle income brackets. The general contractor has kept well ahead of his construction schedule and the buildings will be ready for occupancy this spring, several weeks ahead of the contract completion date.

Despite unusual circumstances prevailing in the construction industry in the hard-pressed Los Angeles area, the general contractor, the Baruch Corporation, not only has been able to keep ahead of the required time schedule, but appears likely to "deliver" the project well in advance of the set completion date. Perhaps the most difficult problem was that of foundations for the buildings, but this was overcome by excavating the site for each structure, replacing the excavations with a fill of sufficient compactness. The backfill required 55,000 cubic yards of selected material.





## LIVING UNITS IN THE WEST



**Baldwin Hills Village**

**Owner, Rancho Cienega Corporation**

**Architects, Reginald D. Johnson and Wilson, Merrill & Alexander**

**General Contractor, Baruch Corporation**



# PRODUCTS and PRACTICES

## BARUCH PROJECT AHEAD OF SCHEDULE

Barring the unforeseen, construction will be completed early this spring, several weeks ahead of the scheduled completion date, by the Baruch Corporation, Los Angeles general contractor, on the huge \$2,775,000 Baldwin Hills Village housing project, which will occupy an 88-acre landscaped park on the west side of Los Angeles. The project is one of the major private housing accomplishments in the West and will fill a pressing need for new housing in the middle rental brackets.

The completion of the project will be another in a long series of some 350 contracts for various public and private agencies which have been carried out by Baruch Corporation during 22 years of construction work in Los Angeles. These contracts have included work for the United States Post Office Department, the United States Army, the State of California, and many municipalities. The \$1,187,000 Ramona Gardens Housing Project and the \$1,472,500 United States Army Hospital at Santa Barbara were completed in 1941.

Both the Beverly Hills City Hall and the Van Nuys City Hall were built by Baruch Corporation. It has also constructed 39 schools under the Public Works Administration, including the Hollenbeck Junior High School Group, the El Segundo High School Group, and the Foshay Junior High School. Other projects have been the construction of 14 limit-height commercial and office buildings, the Montecito Apartments, Cedars of Lebanon Hospital, Clinic and Nurses' Home at Fort Miley, San Francisco.

For the site it built Mira Hershey Hall and the first unit of Life Sciences Building at University of California at Los Angeles, also buildings for the Pacific Colony State Home at Spadra, several major storm drains, highways and bridges. Unusual work performed by the company were construction of two upper floors and penthouse for the United States Post Office and Federal Court House Building in Los Angeles, and rehabilitation of the Philharmonic Auditorium.

The Baldwin Hills Village project will consist of 94 buildings, the general construction of which is frame and stucco with concrete ground floors and foundations and composition roofs. There will be 627 living units of from three to six rooms with bath and service porch each. Some units will have two baths. There will be an administration building, a service building and a garage for each apartment. No streets will run through the project, but there will be service drives and walks connecting all units.

The apartment buildings will range over eight types, some being two stories, others two stories with one-story sections at each end, and just a few being one story. All of the one-story buildings and the one-story sections of the two-story buildings will be of Grout Lock Brick, which is a guarantee of safety from earthquake. Colors are cleverly applied to avoid any uniform appearance, and the planting makes for the same end.

Over 5,000,000 feet of lumber will be used in the construction of the buildings, about 15,000 cubic yards of concrete in foundations and ground floor slabs and 5,000 squares of roofing. Grading of the grounds and excavation for foundations required the moving of approximately 152,000 cubic yards of earth and about 55,000 cubic yards of backfill. A reinforced concrete pipe storm drain 48 and 48 inch diameter has been constructed and 24,500 feet of 6 inch and 8 inch sewer pipe is being laid. These approximate quantities illustrate the magnitude and type of the construction involved.

One of the most important problems confronting the contractor was that of foundations for the buildings, and its solution one of the most interesting features of the project. The bearing capacity of the soil on the site was such that ordinarily caissons or piles would have been required to support the footings. The cost of either would have been so great as to make the project economically unfeasible. After a thorough study of the soil conditions and methods of correcting them, Dames & Moore, foundation engineers, devised a quite satisfactory and economical plan of excavating the site for each structure and replacing the excavated material with a compacted fill of suitable borrow. The excavation necessary to remove the unstable ground, consisting largely of clay and peaty-clay, ranged from 2 feet in depth under most of the buildings up to as much as 14 feet in some spots. The backfill required about 55,000 cubic yards of selected material which was obtained on the site.

Excavation for each building was made over an area extending about 5 feet

outside the foundation lines and the backfill was placed and compacted by a sheep's foot tamping roller in 6 inch layers, the roller making 8 to 10 passes over the entire area. The surface was then leveled with a wheel roller. Trenches for the foundations were excavated to a depth of 18 inches in the compacted ground by trenching machines. The foundations are 2 feet in width, those for the exterior walls being battered on the outside. A 4-inch concrete floor slab reinforced with steel bars was then poured on the ground integral with the walls, making a floating slab foundation. This was covered with a 15-pound asphalt saturated felt membrane for insulation against moisture, over which a 1½-inch concrete top was poured and given a trowel finish. Truck mixed concrete was furnished by the Consolidated Rock Products Company. For curing the concrete Hunt Process-curing compound was used.

Mass production methods have been used in the erection of the buildings. All of the principal framing timbers were delivered cut to length. Cripples and shorts were cut in the contractor's yard on the job, two Comet saws being used. Material was assembled on the site of each building and the walls framed in panels to a template on the floor. The roof trusses were prefabricated and a crane was used to lift them into place. Exterior walls with 2x4 inch studs are diagonally braced. Second floor joists are 2x14 inch; ceiling heights are 8 feet 1 inch for the first story and 8 feet 3 inch for the second story. All pipes except soil pipes, and conduits are brought into the buildings above grade. Windows are the steel casement type. Interior trim will be Douglas fir.

Exteriors of the frame structures are plastered over wire mesh backed with tar paper and the interiors are plastered over Rock Lath. An unusual feature is the plastering of the soffit of the roof overhang. Exterior brick work will have a wash finish. All buildings are covered with a built-up composition roofing having a colored aggregate top by the Robinson Roof Company. Colors of the roofs will be varied as to groups—green, buff and white. All of the apartments will have oak finish floors and tiled bathrooms. A unit system of heating will be installed utilizing forced air and gravity heaters. Plumbing fixtures will be Washington-Eljer with Kohler brass fittings. Kitchen ranges will be divided about half gas and half electric.

Approximately 24,500 lineal feet of house-connecting sewers in the project are being installed by the general contractor's forces, consisting of 18,000 lineal feet of 6-inch and 6,500 lineal feet of 8-inch Ceramicweld pipe, a new type recently developed by Pacific Clay Products of Los Angeles. Ends of the pipe are connected by a clay collar which slips over the joint and is sealed by a sulphur-silica compound called Tegul Ampo that melts at 270 degrees F. and is poured into the joint. No caulking materials are required as each collar is equipped with a rubber gasket which automatically cauls and centers the pipe. Both ends of the joint may be poured after the pipe is laid in the trench or the collar may be placed and poured on one end of the pipe on top of the trench and the other half of the joint poured after the pipe is laid. The latter is the more common practice.

Extensive tests made of Ceramicweld pipe have shown the structural strength of the pipe increased due to the texture of the pipe and the method of assembly. These tests also show elimination of root penetration by a positive seal as well as protection from corrosive gases, alkali and acids. The sewers in Thousand Gardens are being laid in trenches up to 18 feet in depth, the pipe generally resting on a cushion of sand placed in the trench. Nearly a thousand feet of bell joint vitrified clay pipe, 10 inch, 8 inch and 6 inch, has been laid in the street connections.

All the excavation and backfilling street work and construction of drives, parking areas and walks is being done by Spicer & Thompson under a sub-contract. There will be approximately 300,000 square feet of 4-inch asphaltic concrete street surfacing and 6,000 square feet of cement sidewalks and about 600,000 square feet of 2-inch asphaltic concrete surfacing for parking areas and walks in the grounds. All the excavation is being done with carryall scrapers.

From 600 to 700 men have been employed on the project, the crews working a single 8-hour shift five days a week.

Reginald D. Johnson and the firm of Wilson, Merrill & Alexander, Architects Associated, planned and are supervising construction of "Thousand Gardens."

Baruch Corporation has the general contract covering all work on the project, cost of which is placed at \$2,769,521.

Walter Garland is construction inspector for the Federal Housing Administration under the regulations of which it has been planned and will be operated. C. Terpening is inspector for the architects.

*A Ten-Unit Apartment Building*





## Sunnydale Housing Project Completed at San Francisco

A typical building of the huge Sunnydale Housing Project recently completed at San Francisco by Barrett & Hilp, general contractors. The largest project of its kind in the area, and the contractor used several new and advanced methods in its completion. The job was finished well ahead of the required completion date.



The Sunnydale Housing Project in San Francisco, recently completed by Barrett & Hilp, general contractors, is the largest housing project in the San Francisco area and one of the outstanding projects of its kind in the nation. The technique and methods used by the contractor on this job were original in many respects.

Barrett & Hilp, a San Francisco firm which has done much defense and government construction work, and which has made some outstanding time records, was instructed to proceed with the project on March 18, 1940, and 400 calendar days were allotted for its completion. All concrete in the buildings were poured by October 15, 1941, and by November 1 the project was 80 per cent complete.

It covers some 47 acres on a gently sloping hillside in the Visitation Valley district of San Francisco. Visitation Valley is at the southern boundary of the City and County line of San Francisco and out of the fog and a considerable amount of wind, overlooking a portion of San Francisco Bay. Sunnydale Avenue which connects the project with the Bayshore Boulevard is now being paved and in a short time will have a business district adjacent to the property. Transportation connections to all parts of San Francisco are available to the property.

Financing of the project was accomplished through a loan from the United States Housing Authority and construction and management is under jurisdiction of the Housing Authority of the City and County of San Francisco. San Francisco now has three of these projects completed, namely, the Holly Courts, The Potrero Hill project and the Sunnydale project. Several more are under way at the present time and with more to be advertised for bids shortly.

The Holly Courts project was completed in the fall of 1939 and has been operating successfully since that time. Holly Courts houses 118 families and has proven to be an asset to the neighborhood in which it is located. It was built by Barrett & Hilp. Arthur Brown, Jr., was the architect and Hall & Preknoff were the engineers. The Potrero Hill project was built by The Meyer Construction Company. Frederick Meyer is the architect on this project. The Sunnydale Housing project, largest of the local projects and the largest project contemplated in the West, was constructed by Barrett & Hilp. Albert F. Roller was the architect and H. J. Brunner is the engineer.

The Sunnydale Project consists of 90 two-story concrete buildings, containing 772 dwelling units, an administration building and nine laundry buildings with all utilities, streets, walks, street lighting, play areas, parking areas and a complete landscaping. Of the 90 buildings, 87 are of the two-story type and three are one story. Exterior walls and floors throughout are of concrete, while the roof structure is of wood frame construction with tile over. Six types of buildings are included in the project, the buildings all being the same width but varying in length and being distributed about the site in such a way that it lends a pleasing effect in distribution. The contract price as awarded to Barrett & Hilp was \$2,080,552.

Featured in design is the simplicity of construction which was accomplished. Ground floor slabs were placed over a natural rock asphalt base which is moisture resistant and as a further precaution against moisture, drain tile was placed along the walls on the high side to catch subsurface drainage and lead it away from the buildings. The underside of the second floor slabs was utilized as ceilings for the first floor and wood trusses were designed for the roof, the bottom chord of these trusses serving as ceiling joists. Each dwelling unit consists of a living room, kitchen or kitchen and dining room combined, and one, two or three bedrooms, a bathroom and adequate closet spaces. The floors throughout are covered with  $\frac{1}{2}$ -inch asphalt tile, greaseproof asphalt tile being used in the kitchens and linoleum in the bathrooms.

Exterior walls are furred, plastered and painted and interior partitions are of frame construction anchored to the concrete with Rawl Drives, plastered and painted. Except for the first floor ceiling which is of concrete the remainder of the walls and ceilings are plastered. Windows are steel sash, casement type. Oak stairs, stained and waxed, were installed between first and second floors. Units are heated by means of space heaters and each unit is equipped with a gas range and water heater. Each unit has an individual front and rear entrance.

Foundations were excavated by means of trenching machines and concrete for the foundations was poured in these trenches without forms. Forms for the walls were built at a central framing yard located on the project site and were one story high and of such length as would lend itself best to handling and to re-use. Forms were carefully planned for use on the various types of buildings and also with the thought of concealing joints as much as possible. Re-use of the forms was, of course, carefully considered and panels typical to the several buildings were devised. These panels were moved into position by means of truck and motor cranes and after the concrete was poured they were stripped by the same method. Inside forms were made small enough to pass through window and door openings to be used on other buildings.

Trusses were assembled at the central framing yard also. There being 7,200 trusses required, production line methods were used in their assembly. Cutting, boring and grooving of truss members was done on one line while assembly was done on another line. These trusses were transported to the various buildings by Ross Carriers and placed by means of cranes. Another successful production line method applied to this particular job was the fitting of doors to the frames. There were approximately 8,000 doors on the job. Jams were set by means of templates in order that all jams would be alike. Mortising and boring for locks was done at the central yard and a portable planer was used for the purpose of prefitting and bevelling the doors. Doors, when delivered to the building ready for installation were equipped with butts, were prefitted and were bored for locks.

The site work on the project has just been completed and the landscaping is now making its presence felt and adds much to the beauty of the surroundings.

### SOUND ADVICE FOR ROOF REPAIRS

This is the time of the year when the problem of repairing roofs demands attention—particularly from those who have had such work done before without relief. It must be admitted that many roofers are inclined to do superficial work, dobbing plastic cement over holes and quite often without cleaning the area so treated to remove dirt or brush coatings.

It isn't sufficient to merely locate a hole and stop it in the simplest manner. For instance, when concrete decks leak, it usually is caused by improperly applied sub roofing, or the fact that no counter flashing was applied, or even that the workmen who applied the roof actually left holes in the original job.

In all roofs the trouble usually is found in the corners, edges, counter flashing or lack of counter flashing. A roofer, to properly repair a roof, has to have had sufficient experience to dig for the trouble. He must know how water acts on roofs and where leaks are most likely to locate. For that reason the cheapest bid is not always the safest one to accept.

For these reasons, those planning new homes can well make it a point to permit their architect or designer to use the best roofer available—a roofer qualified to work out with him the kind of a roof which will give the best possible service. Such a roofer also is qualified to work with the carpenter, tinner and other craftsmen with whom he must work. This precaution should pay well.—Clifford Munce.

### SPECIAL WELL AT THOUSAND GARDENS

In order to obtain an adequate supply of water at a low cost, for the purpose of fire protection and irrigation, a well was drilled on the grounds of the Thousand Gardens project. A well was drilled to a depth of 300 feet, and was cased with Hard Red Steel Double Casing of 16-inch diameter. Surface water was encountered at 78 feet and three good water-bearing strata were found between 125 and 210 feet.

The type of drilling construction used on this work was what is known as the Mud Scow Process. The formation is drilled up and removed from the hole by the use of a mud scow which is merely a long, cylindrical piece of heavy casing with a valve in the lower end. As the drilling progresses, the casing is shoved by means of 8-inch hydraulic jacks. When in firm formation, hole is drilled ahead of the casing and when the formation is loose and will not stand,

the casing is kept right on bottom and is shoved as the scow picks up material.

At the completion of drilling, the well was then perforated opposite the water gravel strata. The perforations were of the Louvre type. This perforation is so constructed that it prevents the entrance of fine material into the well. The machine is lowered in the well and, when in position, the blades are forced out and through the casing by means of water under pressure on a cylinder in the machine. After cutting, the blades are returned by reversing the piston in the cylinder. The blades are constructed so that they form a Louvre protection on the outer side of the casing. This protection affords an ideal screening condition and coarser particles screen over the perforation, thus allowing water to pass through and into the well and yet screen out fine sands.

After the well was perforated, a deep-well turbine pump was installed and the well was fully developed. During development this pump was powered with a variable speed gasoline engine. By using a variable speed engine it was possible to heavily surge the well, causing agitation well out in the gravel strata and thus cleaning and developing the well to its fullest extent.

The static water level was 87 feet and by drawing the water down 31 feet in the well, the pump delivered a little over 1,000 gallons per minute. With a little greater draw-down, the capacity of this well can be increased beyond this point. The well was drilled by the Barber-Bridge Drilling Corporation, Ltd., 3020 Empire Avenue, Burbank, Calif.

### DESIGN NEW SANTA FE CAR

Pioneering in the field of passenger comfort and safety, the Santa Fe Railway is placing in operation a new Pendulum type passenger car designed to "float," suspended from above its center of gravity. The car is a new departure in railway coach construction. It utilizes recent important developments of aviation and automotive engineering. Suspended from its four corners on deep soft coil springs, the car eliminates much sway and lurching encountered by conventional type equipment operating at high speeds. The smooth riding car idea was originated by William E. Van Dorn, Pacific Coast inventor, assisted by Dr. F. C. Lindvall of the California Institute of Technology. Eliot F. Stoner and Herbert J. Wieden, formerly engineers for the Northrop Corporation, and Paul K. Beemer, formerly of the Chrysler Corporation, collaborated on the car's design.

Ideas for the car have been thoroughly tested in research laboratories. An experimental car was tested on road runs under regular operating conditions in



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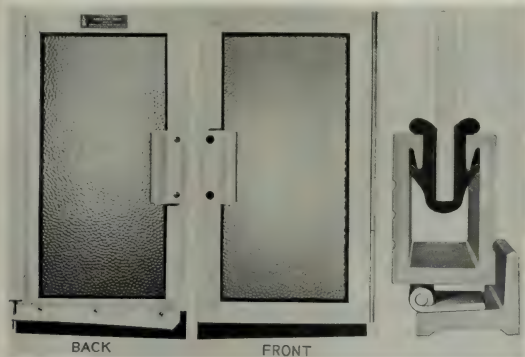


1939. Much like present lightweight streamlined coaches, the new car is of "stressed skin" construction. In other words, the outer covering forms an integral part of the frame and the car body resembles a reinforced tube. This type of construction has been found exceptionally strong and is used to a large extent by modern airplane builders. Railway car builders have long sought to improve the cushioning of their equipment against shocks from uneven rail joints and track curves. Large coil and leaf springs were placed in the car trucks for this purpose. This springing was softened to improve riding qualities, but it was found that pliable springs accentuated side sway on curves. Stabilizers similar to those used on automobiles were added, but these in turn reduced the pliability of the springs. With its center of gravity located two feet below the suspension point, the new car's design permits it to "bank" like an airplane rather than fight the curves. Its deep springing virtually eliminates rail joint jolting.

Many new ideas in acoustical and decorative treatment have been incorporated to add to the comfort and beauty of the design through the assistance of Dr. Walter Baerman, industrial designer, and Dr. Verne Knudsen, well known acoustic authority of the University of California. Completed last month, the Preco car has been trial-tested at speeds upwards of 100 miles per hour. Observers report that an outstanding degree of riding comfort, quietness and freedom from vibration has been achieved. When placed in regular service, the car will run on El Capitan between Los Angeles and Chicago on a schedule of 39½ hours.

#### A SHOWER DOOR—FROM NEW PLASTIC

With strength of steel and working qualities of aluminum, a new and patented process has produced an extruded plastic. At present its use is being confined to shower doors and enclosures. These are being manufactured by the American Shower Door Company of Los Angeles under the trade name of "American Maid." All glass is pressure-set in non-deteriorating rubber which gives protection against breakage and insures a tight fit. Door can be made to



roll away or to open in or out. Special anti-drip deflects water into trough and prevents door from leaking when open. The doors are supported their entire length with piano hinges, giving a sturdy, non-sagging door which will not warp. With aluminum off the market, this new plastic door gives the trade something that will last and retain its appearance without continual polishing. A catalog showing styles is available. Doors can be made to any size and the cost is extremely low. Further information can be obtained from the Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

#### AUTOMATIC HEAT AVAILABLE TO LOW-COST HOMES

An economy line of oil furnaces, designed to meet defense-housing requirements, is announced by Airtemp Division, Chrysler Corporation. The new Vapor-flame furnace is offered in three models, all rated at approximately 60,000 B.T.U. output and priced for homes costing \$6,000 and under. These low-cost, automatic units are now available at all Airtemp dealers. All models provide automatic heat. Model EO-6 is built for gravity air circulation; Model EO-7 is equipped with a humidifying pan and a propeller type fan for forced circulation of moist, warm air; Model EO-8 has a centrifugal fan, air filter and humidifying pan for complete winter air conditioning. Basically the three furnaces are alike. The additional equipment can be added for only a few dollars extra. Airtemp's new furnace incorporates a high-low flame, vaporizing oil burner, designed for economical operation. The burner has no moving parts and is noiseless in operation. A small centrifugal blower is mounted on the front of the furnace to insure positive draft and maintain higher combustion efficiency. Cabinets are finished in two shades of green crinkle enamel, "Bonderized" against rust and corrosion. Another feature is the triple insulation. The heating chamber is of heavy, 16-gauge, hot-rolled steel, given added strength by seam welding. Controls consist of a small Airtemp room thermostat, combination fan and limit switch on the forced air models, internal wiring, switch assembly and a primary oil control for automatic operation of the burner. The Airtemp Vapor-flame furnace has been approved by Underwriters' Laboratories and also has been approved under Commercial Standard CS-75-39 as issued by the National Bureau of Standards of the U. S. Department of Commerce. Further information may be had by writing the Technical Editor, California Arts and Architecture, 3305 Wilshire Blvd., Los Angeles, Calif.

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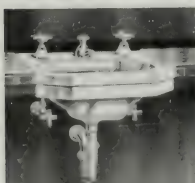


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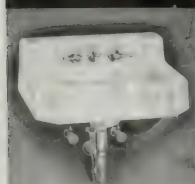
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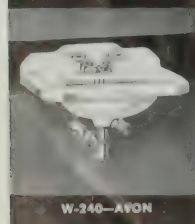
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## PETER STACKPOLE, PHOTOGRAPHER

CONTINUED FROM PAGE 17

At first, he protested against the artificial lights and staging with which he was obliged to work in Hollywood but after learning to direct the actions of his people and how best to control artificial lighting he succeeded in achieving a direct approach and a fine fluid clarity in his work.

He still much prefers natural light, however, and whenever possible insists that his subjects do what they ordinarily do in their own surroundings. Under these circumstances of natural, unhearsd movement he achieves his best results. Stackpole has strong feelings about honest craftsmanship and insists that photography should be straightforward and not manipulated. One feels the excitement with which he approaches every new assignment, the fresh and alive point of view developed for every subject. As he approaches his material, like a stealthy hunter, one awaits the results expectantly, confident that an active and aware eye is seeing something that will be translated by his fine talent and technique into a first-rate piece of work.

## ART

CONTINUED FROM PAGE 9

Lutz' enthusiastically painted "Barge," Oscar Van Loring's "City Terrace" and Burr Singer's "Amusement Park." (Until January 24.)

Sueo Serisawa's one-man show at the Los Angeles Museum during December affirmed the conviction that he is one of the most capable of our young painters. In spite of the too obvious influence of Alex Brook, there was something very personal and strong in the rich and decorative still life painting.

One-man show for January at the Los Angeles Museum with an exhibition of ceramic and wood sculpture by Peter Granine.

Also on view during January will be the camera Pictorialists International Salon.

American Contemporary Gallery, 530 North La Cienega Boulevard, announces that an exhibit of work by Charles Mattox, winner of the Gallery's competition for a one-man show, will open on January 2. Also on view will be work by Walter Herrick, Wray Wolfe, Mantor Huebner, Keith Finch and Everett Penn, associates of Mattox in the recently formed Art Workshop.

george samerjan (and no capital letters please) opens his new studio-galleries at 9047 Sunset Boulevard with an exhibit of paintings and drawings by george samerjan.

PALMER SCHOPPE

## BELA BARTOK PLAYS

CONTINUED FROM PAGE 20

and *Les Noces* to flutter and disturb the balletomanes of Paris. Bartok has the real; Stravinsky has the imitation. Yet he has been from early years master of a medium integrally controlled and formally civilized, as truly classic as the thin and specious neo-classicism of later Stravinsky and of Paris is not classic.

At a first hearing, or seeing it on the page, the early *Suite opus 14* appears stripped, reduced to the narrow flesh and prominent bone of an old man of the land. Yet by comparison with his later music this early *Suite* seems casually ripe, redundant with cheerful flinging about of notes as a *Hungarian Rhapsody* by Brahms. But the later music, of which he played the prime examples, out of a long meditated and slowly created collection of studies entitled *Mikrokosmos*, the later music is ripe without casualness, a Couperin ripeness, made for long endurance. Generative, it will originate a new study of the speech of music.

To have heard Bartok once is a privilege, still not widely appreciated. His music requires a close understanding, preparation. It does not wear out; his genius will last. Himself he is his music; one cannot interpret it by his personality; his personality hides in it. His face is like the face of Mozart, small, with large eyes, lacking the beaked nose, a Mozart fallen in a stony garden, unwelcomed. He will stand for our century, for the best and for the dread in it, caught between nature and the precise machine. I wish he had played his piano *Sonata*, whose slow movement is like the grief of a mind caught in the rhythm of its external knowledge, its machines.

Bartok must come again, and we must welcome him. We need him. Like Ives and Schoenberg, he teaches us in music, music of our own unrecognized harsh, sweet idiom, to think like contemporary human beings.

As for those who honestly believe that music should not make them think: there is still hope for some of them. If they will learn to hear and to react with what they hear, to ask of it why it has been made thus and not otherwise and to grasp the direct answer that great music gives, they need not fear any music, whether by ancients or by moderns. Their minds and feelings, becoming active within it, will not hesitate to tell them what is great and why it is. The jaded, the lazy, the unlistening need not bother us with their pretensions.



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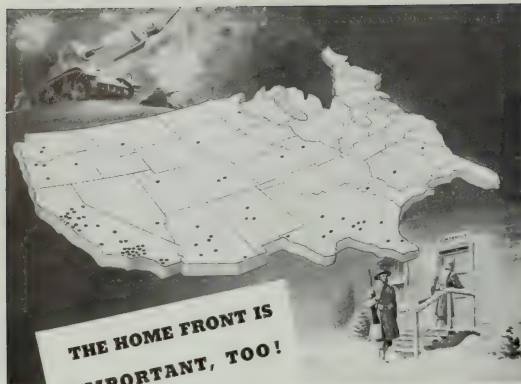
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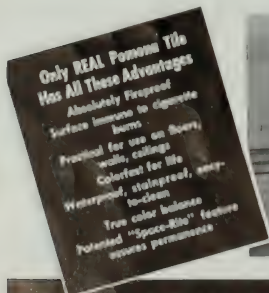
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## ART

### SAN FRANCISCO

One of the most interesting local shows of the month turns out to be the educational exhibit organized by the Cincinnati Art Museum, called Fundamental Art Principles Demonstrated, shown here at the San Francisco Museum of Art.

This is an elaborate attempt to unveil some of the intricacies of artistic convention for the layman, who so often finds his way to enjoyment of pictures and sculpture barred by lack of comprehension. Perhaps there is an over-elaboration of material, as in the presentation of color theory according to Denman Ross' system; with light passing through prisms and being divided into spectrums, with shadow boxes in which one can turn colored lights on and off, and with a multitude of color charts to demonstrate tints, shades, and complementaries; and the very captious may object to inaccuracies of statement here and there; but on the whole the show should prove valuable to layman and artist. It is lavishly illustrated by fine reproductions.

In the large exhibition of Contemporary Art of the Argentine Republic it is a little surprising to find that most of the painters shown are such frank disciples of European masters. It is generally in the less pretentious pictures that there seems to be a more direct and personal reaction; in, for example, the small *La Quinta* by Octavio Fioravanti where people work in green fields, apparently seen not with an attempt to use someone else's spectacles, but with the artist's own eyes; and in the acid-blue greens and grayed orange of Horacio Butler's *El Paisaje del Tigre*.

Most of the paintings seem to have been done in the determined effort to use some recognized master's style as completely as possible. Guillermo Soliman has two quite creditable Vlaminck winter scenes; Aquiles Badi sees a group of people in the manner of Lhoté; Emilio Pettouruti presents a semi-Picasso mandolinist. There is a meticulous, well-painted self-portrait by Antonio Berni, and a Chico Boy by Emilio Centurion which has nice color and form somewhat reminiscent of Modigliani. Largest pictures in the show are *Susana*, by Jorge Acebal; *La Cautiva*, by Raquel Forner, and Francisco Vidal's *Desnudo*. Onofrio Pacenza has two simple landscapes, *Casas* and *Marina*, with interesting color.

On the whole the sculpture seems stronger than the painting. It is traditional but sound: one head each by Alfredo Bigatti and Ernesto Soto Avendano, who also shows a bronze figure, *Madre India*; a profile portrait in stone by Rovatti, and a figure, *Heroica*, by Ricardo Musso.

The prints seem more interesting and personal, perhaps because that is in the nature of prints, perhaps because of a Latin genius for graphic pattern and story telling. The subjects range from native life to social satire. There are etchings, woodblocks and lithographs, and several colorful monotypes.

Emmy Lou Packard's one-man show is full of reminders that she is an ardent disciple of Rivera, with more than a touch of Frieda Kahlo evident in some of her more subjective self-portraits. This inevitably leads to comparison with one of the most proficient painters of our time, which is manifestly unfair. Miss Packard's contribution is a certain primitive quality which is refreshing after too much technique, and a pleasing sense of color; also her pictures have an authentic charm, as in the delightful *Dogs in the Garden*, in which the long-faced canines make a pattern with leaves somewhat reminiscent of early millefleur tapestries.

William Gerstle is having a one-man show of portraits, still lifes, and studio scenes in the Art Association Gallery.

The De Young Museum is about to take down its French masterpieces and put in their place a show of Corrado Cagli. They are now having a small timely show of political cartoons called Revolutionary Ideals in French Graphic Arts, mostly Daumier and his con-

(continued on page 10)





*Photograph by Ralph Samuels*

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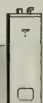
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# MUSIC

Awhile ago the distinguished music critic of *Time* magazine welcomed the first adequate recording available to the public of a work by Arnold Schoenberg with several uninformative and certainly uninformed comments. Among other things, he implied that since the work has been seldom publicly presented in this country it must be unpopular, that since it is unpopular it must be remote, academic, sour, or simply bad; that in any case its remoteness, academicism, sourness, or simple badness—with psychological implications—are symptomatic of the disease which ails the music of this century. In fact, it seemed as though he blames the disease on this composition. Since the mind of this critic suffers from no contemporary disease—ignorance is common in every generation—let us look to the music for its own self-sufficient content. The critic admits, at least, its influence. Schoenberg, like Bach, must be lived with by anyone who will truly love him. The generality of learned comment, vocal and in print, divides in regard to Schoenberg along two divergent and ultimately contradictory lines: That he is a mathematical and calculating creature of philosophical ambition who viciously corrupts the sound melodic body of tonal music to propagate his own unmusical disease; that he is a sour, belated, eclectic survivor of the later Romantic period, who succeeds in making music only when he is imitative, and when he is not imitative perpetrates such parodic excesses as *Pierrot Lunaire*, symptomatic of the disease which is ailing the Twentieth Century.

A few theoretic, uncreative Englishmen add to the first proposition the corollary that a musical structure is impossible without a fixed tonality: let them look to their own Elizabethans. A few distorted persons accept the same proposition with all its racial implications, thus indicating their own futility. There is a disease that *does* ail our century.

The second proposition, that Schoenberg is a belated Romantic, comes nearer the truth, if only in regard to Schoenberg's subtle yet seemingly naive written statements concerning the genesis of his music. Simply and sufficiently he writes music with the directness and naiveté of a Bach, one whose family business is *making* music. He does not write music to create a good impression, to build a public, to anticipate possible critics, nor even to be different: simply and sufficiently he *writes* music. And because the public is less indifferent to simple and sufficient music than it was in the time of Bach, Schoenberg is driven to explain to this curious public what, for him, is by experience simple and sufficient: he writes his *Harmony Book*, he tries to clarify the twelve-tone method, he is now evolving a volume of musical definitions. Such activities may in the future cause Schoenberg to be measured with Leonardo, Descartes, Bach; at present they merely serve to confound the ignorance of critics.

Schoenberg is certainly no more obscure in his own generation than Bach, the organ virtuoso, was in *his* own generation; he shares the sort of semi-private personal admiration which companioned Beethoven.

Fortunately, the focal, the central piece of music, the structural whole composed of 21 units, each a song, which contains the most vital maturity of Schoenberg's middle years—possibly not the best or most pleasing but for the present the most meaningful of his compositions—*Pierrot Lunaire* has been recorded by Columbia, by excellent and experienced musicians, under the composer's own direction. The album is inexpensive.

For any intelligent person who wishes to do more about music than let himself be vaguely pleased, this album is an essential. It must be lived with. The doubter may be reassured: popular or not, *Pierrot Lunaire* is already an accepted classic.

PETER YATES

Photography by

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## ART

continued from page 4

temporaries—some significant only because of their message, others also because of beautiful drawing, or the underlining of some universal chord of sympathy; such a drawing, for instance, as the group of women and children by Jean Louis Forain, a wonderful expression of bodies in light and shade done with great economy of means. Jean Verber's *Public Opinion*, fighting crowds of men with their heads swathed in partisan newspapers, might be reprinted today without loss of punch. There are also two of his crowds of tiny, wailing, suffering humanity, one of them, *The Horsewhip*, with a sad-faced Clemenceau as ringmaster.

This month the Legion of Honor shows watercolors, oils and graphics by Meta C. Hendel, wellknown European artist; a collection of Frank van Sloan's drawings and monotypes; and an exhibition called Modern Painters as Ballet Designers. Several of the ballets shown have been given in San Francisco. Picasso, Masson, Miro, Chirico and Marie Laurencin are among those present. DOROTHY WAGNER PUCCINELLI

## LOS ANGELES

Out on the Sunset Strip, among the night clubs, talent agencies and whatnot shops, a young Los Angeles painter has launched a unique experiment. George Samerjan is the name and he doesn't mean to let you forget it. For Samerjan has decided that if you paint and want to sell to the public, you have to get your work out where people can see it. Not just once in awhile at a show or in a gallery where somebody (you hope) will come in and ask, but you have to have your work out all the time. So Samerjan has opened a combination studio and gallery at 9047 Sunset Boulevard. Here he displays a constantly changing exhibit of his own watercolors, oils, and drawings. In the studio he works on a mural commission for the Calexico Post Office.

Samerjan handles watercolors in the familiar California wet-wash and splash style, his particular contribution being a more abstract color scheme than that used by most of the fellow members of this school. As a technician he is unsurpassed, but too many of the watercolors remain feats of skill, full of exuberant brush work, and wildly streaming color. However, when he finds some particular statement to make, a mood to portray that takes subtlety and restraint, he controls his energetic brush long enough to give us such fine pictures as the quietly beautiful portrait of two snow-bound cars and several versions of snow-clad mountains.

The oils and temperas are stylized in color and design and although they are less expertly handled than the watercolors, they make swell decorations.

While verve, dash, and an eye for the picturesque are excellent characteristics, too much of the work has a hurried, unconvincing look. There is too much superficial drawing, too many clichés.

Much of this is probably due to the fact that Samerjan is still trying to see and feel everything and paint it right now, this minute. Such enthusiasm is stimulating and a visit to this gallery is a refreshing experience.

Down the street at Frank Perl's Gallery, 8634 Sunset Boulevard, until February 16 you will find an exhibit by Hilaire Hiler: oils, watercolors and drawings by a man who works in the so-called modern primitive vein. Hiler is far from being a bus boy turned Sunday painter. Although he paints with the same patient care, the same love of detail and texture, he is a very aware and knowing artist who has captured a street or a house or a room and cunningly placed it on canvas. His pictures reveal a love for and great knowledge of the places he paints. Not all places, however. In some of the pictures I

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don't believe Hiler knows very much about what he paints. I'll bet he doesn't know or care much about an iceberg, for instance. His painting called *Iceberg* comes out no better than a high school student's dabble into abstraction. But when Hiler paints something he knows, you can't beat him. Take *Paris Afternoon*—with a few simple shapes and some dots of white, he creates the hush of soft snow-fall on a deserted street. Or take *Elevated, Washington Square*, or *Jackson Street*. Hiler has got the essence of these places with only a few areas of color and texture and a couple of little people. He tells a great deal with very little. I have never seen those Paris streets, but he makes you believe what he says about them.

Hiler has also painted some stunning murals. In these he changes key and turns from the subtle tones and delicate poetry of his small pictures to fanciful shapes and sparkling color. Some idea of his arresting decorations in San Francisco's Aquatic Park can be had from the sketches for the mural. The finished design is more inventive and gay and relates so well to the architecture and function of the building that it becomes one of the most successful of the recent bumper crop of murals.

William Saroyan wrote a foreword to the catalog which naturally enough told more about Saroyan than Hiler. But Saroyan made two nice points in his writing. He said, "The idea of art is to tell you unmistakably how it is—one thing at a time, one man at a time," and that the goofiest question in the annals of art is, "What's it mean?"

James Vigeveno Galleries, 160 Bronwood Avenue, Westwood Hills, continue the high standard of their exhibits with a show of twenty paintings by 14th and 15th Century primitives. The beautifully finished paintings are by men of the early Renaissance who were "primitive" only in the sense that the conventions of perspective and anatomical drawing were unknown to them. Understanding a great deal more about the art of painting than whole generations of "scientifically" correct painters who followed them, they created lovingly designed little pictures which have seldom been equaled for simplicity and clarity. Notable pictures in the show are Bernardo Zenale's *St. Hubert*, a Madonna and Child by Giovanni de Paolo and two panels by Spinelle Aretivo.

Once in awhile one comes across an idea in an art magazine. Out of the hundreds of reviews of this or that show, pages of gossip about painters and sculptors, there are few articles that have real meaning. Here is one from the *Art Digest* which should interest all artists: In the issue of January 1, Peyton Boswell prints a letter from Kenneth Washburn, who suggests two methods which would do much to eliminate some of the objectionable characteristics of the jury system. Major criticism of competitive shows is that there is a monotonous sameness in the mass of work exhibited. This mediocrity is the average that all or a majority of the jurors could agree upon.

Washburn suggests either a one-man jury or a several-man jury with each man having final say over a portion of the pictures submitted. Roland J. McKinney's exhibition at the 1939 Golden Gate Fair is an outstanding example of the one-man system. Naturally, one man's master may be another man's hack, but an exhibition assembled by a man with intelligence and taste comparable to McKinney's would not be a merely mediocre one. However, the application of the one-man jury system to a competitive exhibition is an undemocratic solution to the problem. Mr. Boswell elaborates on Mr. Washburn's plan and suggests that after the exhibition has been chosen by the jury panel, each juror would select from the "rejects" a certain number of paintings which he would designate as his personal choices. Says Mr. Boswell, "This would nourish individuality on the part of both artist and juror."

This seems like the best solution yet. I, for one, would like to see it tried out in the forthcoming Los Angeles annual.

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# notes

IN PASSING

NATIONS, LIKE PEOPLE, take a long time to grow up. And just as the very young are sometimes inclined to look uneasily and mistrustfully at adulthood, a country as rich, as imaginative, and as full of vigor as ours has been is reluctant to put on its first pair of long pants and take a good look at its place and its obligations in the world. Particularly a world that, in our limited vision, seems to be continually up to its ears in a mess.

We have on occasions waded out into the troubled waters but only after carefully adjusting over our shoulders the mantle that clothed young Gallahad. We have until now "crusaded" and "saved" the world from its foolish self.

It is only with the greatest effort that we are beginning to realize that this is a time when we are desperately put to it to save ourselves. We are not going forth like the hosts of heaven to strike down an evil that has sprung up to annoy us. We are fighting, on the battle fronts of the world and more important on the battle fronts of our own minds, a malignant, a diseased plant that grows upon our own mistrust, that feeds upon our own suspicions, and that flourishes upon our prejudices.

We must forget that Mr. Hitler is a nasty little man, and remember that he is merely the symbol of a great and terrifying sickness that has come over the world. It is the machine gone mad. A machine, huge, unreasoning, and ruthless, that is completely out of the control of its creators who naively or stupidly thought that it could be made to serve *some* men as against *all men*. Mr. Hitler is merely one of many who realized that there was a power that, once released, might in their hands engulf the world and make it work like a precision instrument cared for by robots. Mr. Hitler is merely one of the many who viewed with alarm the growing conviction amongst men that cake for some did not necessarily mean bread for all.

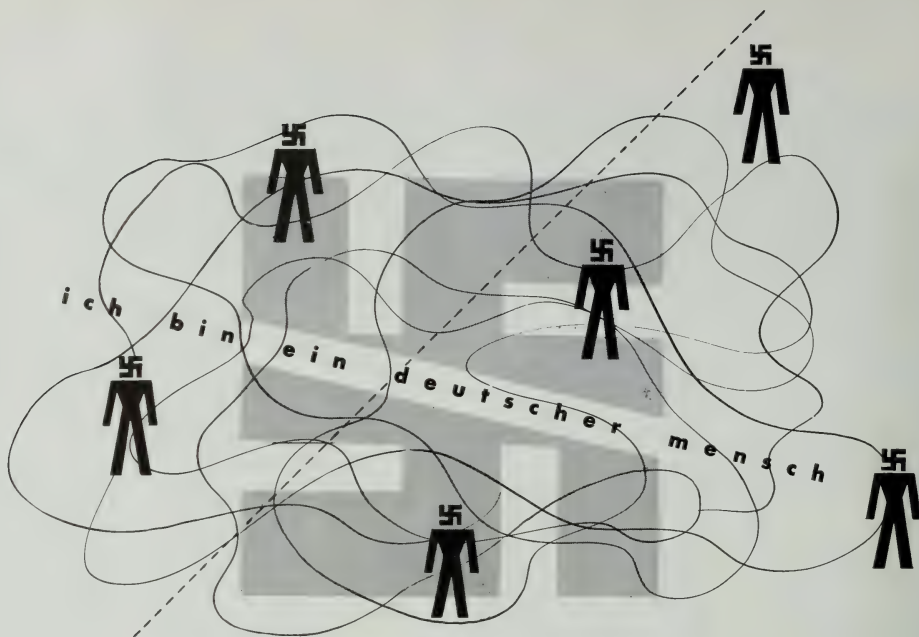
One is inclined to be confused by the talk, the argument, and the bickering that go on everywhere. One by one the experts strangle themselves in an attempt to justify yesterday's opinion in terms of tomorrow's reality. The selfish and the thoughtless see catastrophe no farther than their sugar ration. The flap-heads regard chaos as a conversational topic upon which they make book as though it were a horse race.

If you haven't the time, or are rather impatient with reading, it might be a good idea to spell out a few of the simple newspaper headlines of the last few years. They make a fast and tragic commentary on the outlines of a future that is our today. It will help to separate the sheep from the goats and to straighten out the thin, bloody thread of events that has led us by our collective noses.

And while we are making slogans out of remembering things, we might sit down and do a little remembering about Spain. As we go over those headlines and read the pros and cons we can see, with the advantage of our present hindsight, the shape of our enemies both from within and without. It might make us a little sick to see what we were doing about that war of a great free people against the very tyranny that is now at our own throats; to be reminded of how we believed the stupid and the cruel and the lying talk even while the bleeding hands of Spanish men and women were dragging logs across the roads to make a barricade against Fascism.

FOR SOME REASON, known only to the gods and those mysterious people called booking agents, the Angna Enters recital has been cancelled—at least for the Los Angeles performance. There are probably very good excuses available from all concerned but we refuse to listen to any of them, and prefer to crawl into our own little hole in the ground and die of a broken heart. We can only look forward to whatever it is she intends to do in a forthcoming RKO production but until then we do not expect to let the name of Angna Enters cross the threshold of our minds.

We might brighten up a bit during the month of February when the Los Angeles Philharmonic will hold all of its performances under Bruno Walter. (continued on page 38)



## INTELLECTUAL CONDITIONING OF CHILDREN UNDER THE NAZIS

A great human being looks upon the results when a generation is deliberately schooled for barbarism

by Erika Mann

SOME MONTHS AGO I delivered an address at a great university. In discussing the German problem I suggested that we differentiate between three German generations rather than between various political groupings, parties, or classes, all of which belong to the past. There are, first, so I said, the older people in Germany who have known another world before Hitler's, and who, once Hitler's order has been destroyed, will have something to return to, something to be used as a basis for new developments to come. There are, second, the German children, those who are children *today*. Of course, they have not known any world but Hitler's, they belong to the Fuehrer body and soul, they are his—not even the State's—personal possession. Yet they are children, which means that their minds and hearts, filled with poison though they are, will prove to be flexible and open to new ideas, new hopes, and a better faith, once the Nazi regime will stand unmasked as the disastrous fake, the murderous fraud it has been from the beginning. Neither, I continued, the grown-ups and the older ones nor the children of Germany will represent our gravest post-war German prob-

lem. There's but one generation, a third generation, not very strong numerically, whom I consider to be poisoned for good: those who were between eight and fifteen years of age when Hitler came to power in 1933. These boys and girls have not ever knowingly experienced anything but Hitler's world; they, too, have grown up as the Fuehrer's personal possession, but they are not children any longer. It will be utterly difficult to remove the Nazi creed, the hatred, not only of freedom, justice, and truth, but of reason itself from their minds. They are mentally infirm; neither can they differentiate between black and white intellectually, nor between good and evil morally, and it is hard to conceive how they could be made loyal citizens of a democratic world. These were some of the remarks I made in my address.

After the lecture a young man came to see me back-stage. He was tall, good-looking, fair-haired, and spoke English well though with a slight accent which sounded Norwegian rather than German. He was obviously excited. Could he see me in New York in the very near future, he inquired. He simply had to talk to me—alone. I



glanced at him, at his open trench coat and his tense, Nordic features; then, being accustomed to ask frank questions, said: "Are you a Nazi?"

The boy took a deep breath, then said, "No."

He came to see me two days later.

This time we spoke German. He started out by assuring me that he wholeheartedly disagreed with almost everything I had said, and that quite particularly I had offended him by classifying his generation as incurable. He had been thirteen years old in 1933, and did by no means consider himself to be a lost soul. However, this was not why he had come. He meant to ask my advice. "Before you go any further," I interrupted him, "will you please tell me why and when you left the fatherland? You are not Jewish, are you?"

The boy blushed like a girl who has been asked something indecent.

"Why, yes, I am," he then admitted, "and there was no sense to my staying in Germany any longer, as I was excluded from anything that was going on there. I couldn't be of any use to my country; so, in 1936 I went to Norway. There I stayed till after the invasion, and came over here a year and a half ago."

"So you desired to be of use to Hitler?" I asked, "and if by some chance you could have concealed your Jewish origin you would have cheerfully worked for the Nazis? Why?"

"Because," he said, "I am a German." (He actually said, "Ich bin ein deutscher mensch," which is untranslatable and very Nazi.)

Did he like it at the splendid American school where I had met him?

To be honest, he did not. He could not stand the liberal atmosphere of the place, which he called sloppy, and he had been unable to make any real friends. He had not had any friends in Norway either. The only ones he could understand, and who could understand him, if they only wanted to, had been his German comrades who, on the other hand, had not been permitted to be his comrades any longer. "And, by the way, don't you ever expect those boys to overthrow Hitler. There will never be an illegal revolution in Germany."

An illegal revolution! As if there had ever been such a thing as a legal revolution. The confusion in my friend's mind was complete. But was it not strange that for all his nostalgia for the Third Reich, and for all his disapproval of my own person and purpose, he came to ask my advice? What was it he wanted to consult me about? There was a conflict in his conscience concerning his attitude toward America now that she was at war with Germany. He could not possibly fight his own country, while, on the other hand, he disliked the idea of all other boys fighting and his standing aside idly. Of course, he would like to fight with the Germans, who would not let him. Now, what would I do in his position?

I answered by asking a few questions of my own.

"In your opinion," I wondered, "is Hitler fighting and destroying everything that makes life worth living, be it from a moral, intellectual, cultural, or simply generally human point of view?"

Hesitantly, the boy nodded.

"And is it not therefore logical for each and every one of us," I concluded, "to help fight and destroy him and everything he stands for?"

The young Jewish Nazi child of the last generation, even after having spent four years in free Norway, and one and a half years in free America, only vaguely and stubbornly repeated: "I am a German."

I pitied him, but I'm afraid he is typical, typical at least for the present state of mind of his contemporaries. Even they will experience the shock of failure, disaster and defeat, and in some years from now will understand that they have been cheated by their Fuehrer. However, even then, they will probably be unable to feel themselves as members of the human society, part of civilization, but will continue to repeat: "We are Germans."

Do not misunderstand me—not for one moment do I believe that for all his incurable Nationalism my visitor had any treacherous intentions with regard to America. Technically, he may still adapt himself and be of service to his new country. And those of his comrades who were not exposed to Nazi education for four long years, but left Germany shortly after Hitler's arrival, will not have been affected at all. It would be entirely erroneous and highly deplorable to assume that all young Germans, even if out of Hitler's reach, are Hitler's servants. Yet, the case of my young friend may serve as an illustration of the deep scars left by Nazi education even in the hearts of those against whom that education is directed. The subject of this article, "Intellectual Conditioning of Children Under the Nazis," may not be altogether well chosen in order to discuss the crucial problem of youth under Hitler. That problem has always appeared to me as an essentially moral one, and the intellectual confusion in which German children have grown up is only a by-product deliberately inflicted on them so that the moral confusion may be deepened and completed. From the very beginning, it was essential to the Nazi regime for its maintenance to keep German youth ignorant of facts both historical and contemporary, so that it could act under the protection of darkness. However, it was even more important to rob German youth of all and any feeling for decency and justice, so that they would not only yield to the Nazi terror, but actively participate in it. Six-year-old boys would willingly accept any wrong, any brutal injustice from their eight-year-old superiors, knowing that two years from then they would be permitted to torture the six-year-olds. As there existed only one recognized value, the fatherland, embodied and symbolized by Mr. Hitler, and (continued on page 38)



## HOUSE IN A CALIFORNIA VALLEY

This small, beautifully planned house represents the best in contemporary design for country living. Full advantage has been taken of the magnificent site in Mill Valley. The house is placed around a large terrace and play area, and it is entirely surrounded by rolling hills.

The two wings are divided and served by a wide gallery which opens directly upon the terrace. The lower level includes a maid's room and bath, service room, and furnace. At the foot of the entrance stair there is a large automobile shelter, the roof of which serves as a deck for the second floor owners' bedroom. The living-dining room opens to a western view. Besides the owners' bedroom with adjoining bath, there are two children's rooms. An inside staircase leads to a service room on the lower floor. The wide gallery, opening to the social rooms of the house, serves as an extension of the inside living area. Sliding doors include the terrace in the general plan of the house itself. The play area, which with the terrace is given privacy by a continuous redwood fence, is fully equipped for the activities of young children. This area is separated from the house by a slight elevation of the property.

The house is simply furnished with a good selection of modern and traditional pieces. A large open-backed couch in the living room is placed before the view windows. The textured rug blends with the simple, straightforward materials of the interior.

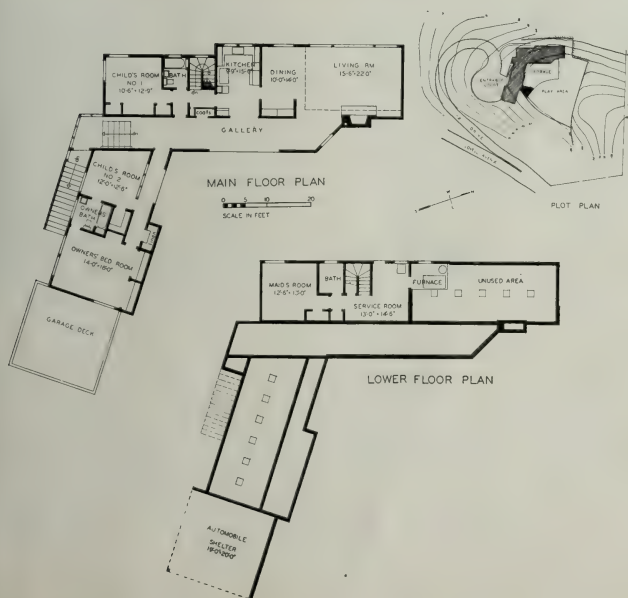
The construction is wood frame. The exterior is of bleached California redwood boards and batten. The approximate area is 2,463 square feet.







*Photographs by Roger Sturtevant*



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## HAS GROWING PAINS

The animated cartoon gets measured for its first pair of long trousers and prepares to come of age

by Gene Fleury

FOR A GREAT many years, interested audiences have been hanging on the promise of a brilliant and distinguished future made by the animated cartoon. For the most part this eager public has been left hanging, with that brilliant and distinguished future being dangled around a corner which it has not yet been permitted to turn. Except for parts of an occasional feature production, the animated cartoon has succeeded in merely being pleasantly cute and a dear reminder of the fancies of one's childhood. Although the actual animation itself has developed in a clear and logical manner, other graphic aspects of the productions have been simply clever in avoiding any sound or reasoned growth toward adulthood.

The usual animated cartoon short has been neither good nor bad, and even yet seems as amiably disposed as ever to spill its mediocre self over the screen between features. Cartoons may find a life of flickering from screen to screen highly entertaining, and in this the usual motion picture audience undoubtedly concurs. The average member of an audience goes to the theater for entertainment. If he isn't entertained he will pretend, for a time, unless the production is too clumsily botched. This is unfortunate. In these circumstances, the audience is not permitted to know what it is missing. Aided and abetted by some of the producers, the audience has been hypnotized into believing it wants animated pictures dedicated exclusively to the proposition that whimsy, cuteness, sadistic slapstick, and nostalgic quaintness form the sole basis for their existence.

Until recently, the cartoon industry has produced very few short subjects that take full advantage of the eagerness on the part of the audience for varied and emotionally satisfying entertainment dealing with subject matter other than that of small animals and big-eyed babies.

Animation is too tolerant in its lack of form and is guilty of malpractice in the medium of which it is a product. Characters have been derived too exclusively from Aesop's talking animals, and not enough attention has been given to the problem of developing a symbol for the human figure which could be animated as plastically

as the more familiar animal characters. Backgrounds have varied from bad academic and buckeye paintings to architectural renderings and indiscriminate cullings from turn-of-the-century children's book illustrations. Both characters and backgrounds have been tangled in a web of linear perspective, although they have been modified slightly or conditioned for their importance in individual cartoons. Color has been used timidly as an expressive instrument. In the busy process of accommodating it to the alleged representation of natural color and light there has been much difficulty in its potential assertion.

At first, the animated cartoon barely had a right to be on a motion picture screen. Admittedly, the characters romped madly and backgrounds panned by at an alarming rate of speed, but the cartoon still remained basically a collection of static comic strip panels.

The mediocrity of the majority of cartoons has been recognized for some time, but the first tangible, definite move has been made by men throughout the industry. Many of the basic principles of animation have been established already. A high degree of efficiency has been attained in mechanical and physical equipment. The processes and techniques for using these devices have been perfected. From this essential knowledge of the medium, the development of the future should be an important crystallization of achievement.

An unusual number of pictures, now in production in the various studios, will be noted inevitably as turning points in the expressive use of the medium. Extensive research is in progress. Material being examined includes foreign and domestic motion picture productions, old animated cartoons, and any drawings, paintings, or other graphic material which offers any possible aid in the realization of a clearer conception of the graphic form of animation.

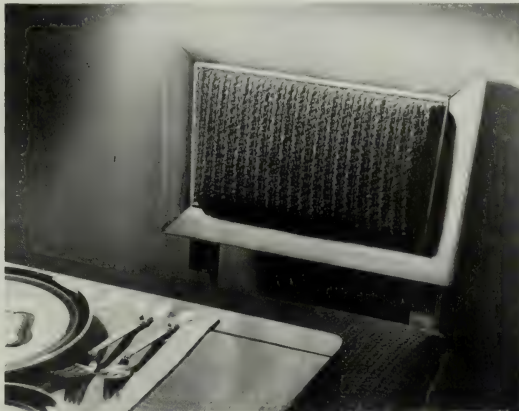
Animation of characters is shifting from the naturalistic representation of their action and is being approached more often from the conception of expressing the idea or feeling within the action of the character. Although the animator conceives his char- (continued on page 38)



From Hawaii, from China, and from California, ideas for comfort, style, and simplicity are combined in the newly introduced "Pacific Modern" furniture by Barker Bros., Los Angeles, Calif. Informality, comfort, and style are designed into the pieces so they can be used in combination for living room, dining room, or bedroom. These versatile chests, tables, and chairs are equally useful in all rooms.



*Photographs by Ralph Samuels*



**new furniture**



The furniture is slightly massive in size and depends on proportion rather than on delicacy of line for style. Blonde ash is used, in a new Palomino finish, and in the upholstered pieces it is combined with specially designed fabrics in Pacific Motifs. Colors are subtle and the textures form a good contrast to the finish of the wood. The complete adaptability of "Pacific Modern" is one of its most appealing and outstanding characteristics. It is a success in any room.



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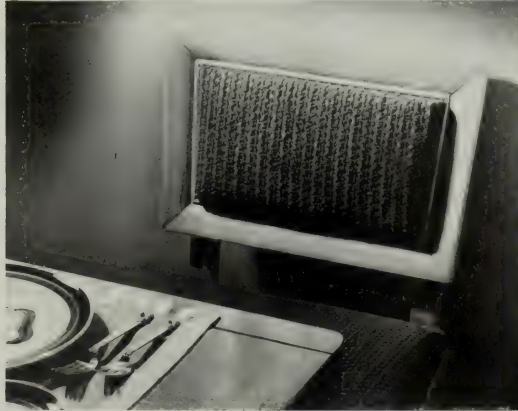
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**new furniture**



The furniture is slightly massive in size and depends on proportion rather than on delicacy of line for style. Blonde ash is used, in a new Palomino finish, and in the upholstered pieces it is combined with specially designed fabrics in Pacific Motifs. Colors are subtle and the textures form a good contrast to the finish of the wood. The complete adaptability of "Pacific Modern" is one of its most appealing and outstanding characteristics. It is a success in any room.

DOROTHY LIEBES, DESIGNER, artist, weaver, was recently commissioned by a great eastern textile manufacturer to translate the art of hand-woven fabrics into terms that could be handled by modern machines, and like most crafts people, the vocabulary of Liebes in her chosen field was large and extensive enough to recognize and adapt itself to the need for craft quality fabrics produced in great quantity.

Since she is not sentimental about the hand and has always had enormous respect for the accomplishments of the machine loom, she went into the new venture with great enthusiasm, convinced that hand-weaving at its best could and should be used as experimental laboratory material for mechanical reproduction in the weaving factories.

She spent two months in the factory explaining her carefully developed techniques and studying the methods by which they could be translated into the language of the machine. It was necessary to remake ten of the great looms and readapt their complicated mechanical insides to the patterns and textures that flowed from her abundant creative imagination.

Whether the harassed technicians regretted that invitation to Dorothy Liebes will never be known—but the result of those goings on during two months of that cold winter in Maine was gratifying not only to her but also to the company that had the good sense to take the chance. Under her expert direction, a series of upholstery and drapery fabrics were produced with that “hand-woven look and feel” that can be found only in the most expensive craft work. In price, the new fabrics are not inexpensive, but they are produced for less than half the price of hand-loomed material of the same quality.

Because costly silk, metal, and wool were used, Liebes felt that the price could be considerably reduced by creating fabrics from simpler and more easily obtainable materials. She is very conscious of the limitations which will be placed upon the

weavers as a result of war scarcities and she is sure that their access to silk, metal, and even synthetics will be limited before long. However, she believes that the trained textile designer should know his agronomy and his chemistry well enough to make suitable substitutions. She makes out a great case for the use of cotton and the excellence of that very fine fiber. It is her contention that it can be spun and handled so that the materials produced are just as solid, as sound, and as glamorous as anything a silkworm can produce.

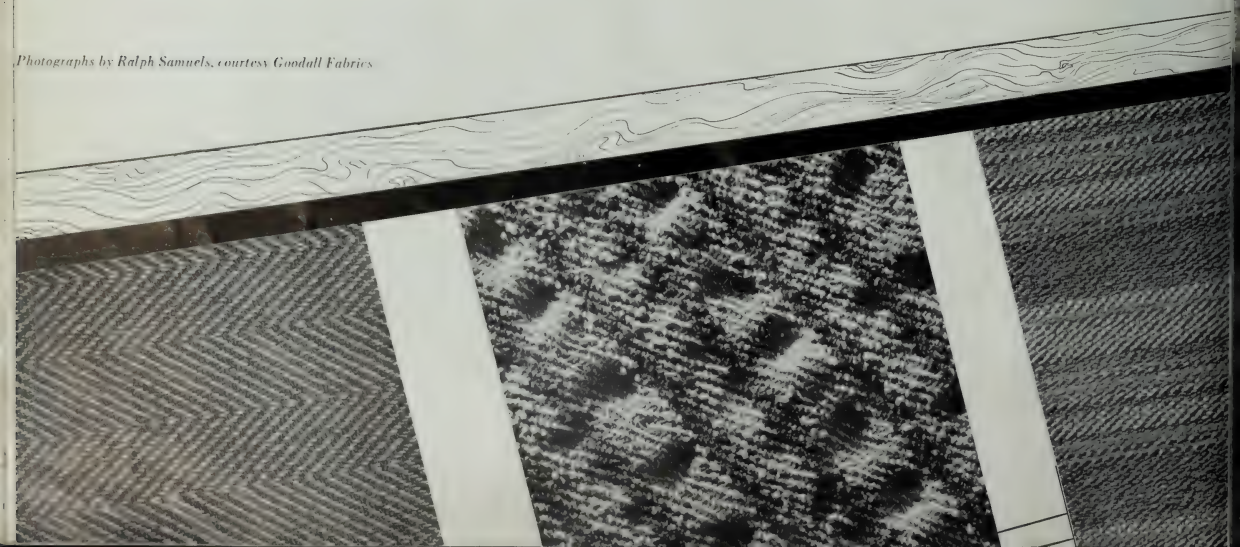
The same company, now confident of her ability to adapt her talents to the enormous commercial field, has further commissioned her to create forty-eight new fabrics for the very low-priced field.

Very shortly the public will be given an opportunity to judge for itself. The Brooklyn Museum is going to give Liebes a one-man show in which the handmade and the machine-made fabrics will be shown side by side.

While the European situation has given a scarcity value to the hand-loomed product, Liebes feels that with the adaptability of the machine, the coming year will be the greatest in fabric history.

As a leader amongst crafts people, Dorothy Liebes is concerned not only with her craft as it affects her own life, but also as it can and will affect the lives of those who will come under the influence of the great rehabilitation program now being planned by Paul McNutt of the Social Security Bureau. She is, at the moment, in communication with the authorities on a plan by which the teaching talents of the artist-craftsman will be used as a part of the work carried on by scientific therapists for the rehabilitation of war victims.

*Photographs by Ralph Samuels, courtesy Gondall Fabrics*





a California craftsman restates

the vocabulary of the hand loom

in terms of modern technique

# WEBS



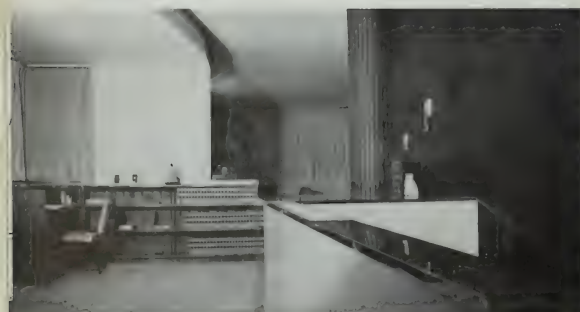
# 4 STORY HOUSE ON A SAN FRANCISCO HILL



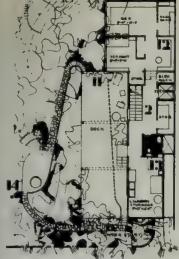
*Photographs by Julius Shulm*

**OWNERS, Mr. and Mrs. Sidney Kahn**  
**LOCATION, Telegraph Hill, San Francisco**  
**ARCHITECT, Richard J. Neutra, A.I.A.**  
**COLLABORATOR, Otto Winkler**

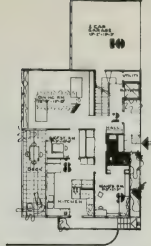
This four and a half story residence is balanced over a steep rocky bluff and takes full advantage of a sweeping view of the city and the bay. An elevator connects the four levels from the play porch up to the social quarters on the top floor. The principal entrance is on the lower level of the two street decks. The dining room which, through the breakfast room adjoins a spacious kitchen, is so designed and furnished that it can be easily transmuted into an informal reception room. Two dining tables are so constructed that they are easily lowered to tea-table height. A continuous flower container under the entire view window front is sunk into a low buffet and indirectly illuminated by fluorescent light. The topmost floor has spacious living quarters with a library and a game, bar, and film projection bay, separable by a rolling partition. The living area is extended by a large slate paved terrace which is shaded by a projected roof and illuminated at night by continuous fluorescent soffit lights. Throughout the house the carpeting is in natural beige. The furniture woodwork is light Philippine mahogany and natural ash. The upholstery material is in two tones of chartreuse green. Walls and ceilings are oyster color.







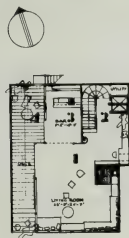
THE UNDER STORY, featuring a large covered deck, opens to the hillside garden. There is a den with darkroom, servant's bedroom, and a large room for laundry and service facilities. This floor is also served by the elevator.



THE GROUND STORY. The stair hall with elevator gives access to a two-car garage. The dining room, breakfast room, and kitchen look out upon the broad view to the east and are served by a covered deck.



THE UPPER STORY contains the private master suite and two other bedrooms with connecting baths. The master bedroom and one guest bedroom open out on a covered deck. This floor, like all others, is reached by stair and elevator.



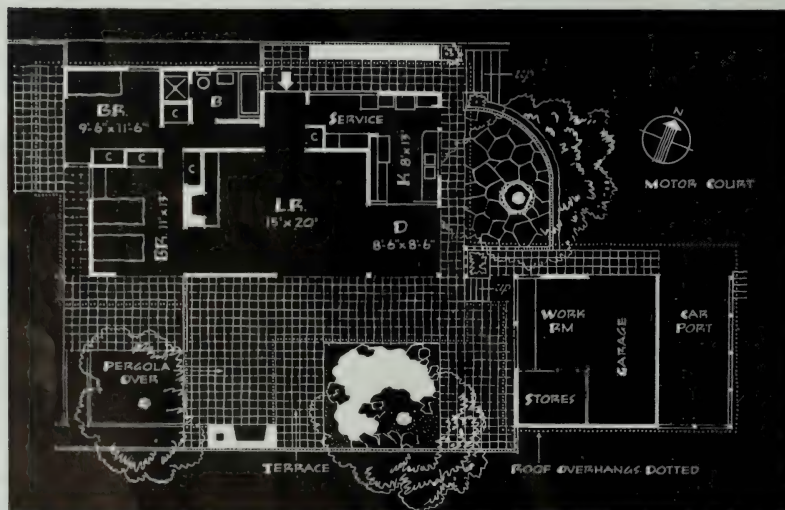
THE TOP STORY is given over to the large social quarters containing the principal living room with recessed bar. Plate glass and metal frame doors extend this social area to the broad east terrace with projected roof.





## PRIVACY ON A CITY LOT

This house is an excellent example of the intelligent use of space in a small over-all area. A careful study of the plan shows the economy of idea which has resulted in a very free and open organization of the living areas. Complete privacy and unity are achieved by an excellent orientation of the house and the detached garage. The glass areas are sheltered from the sun by wide overhanging eaves. All windows and doors are entirely removable. The house is laid on a concrete slab floor which is covered with grass matting. The exterior is of California redwood siding. Translucent glass has been used at exposed points to achieve privacy. The terrace which extends the living area and serves as a large outdoor garden is furnished as a part of the house. The planting is arranged around a small pool.



Photographs by Robert Edwin Kampschroer

OWNERS, Mr. and Mrs. Ross Bellah

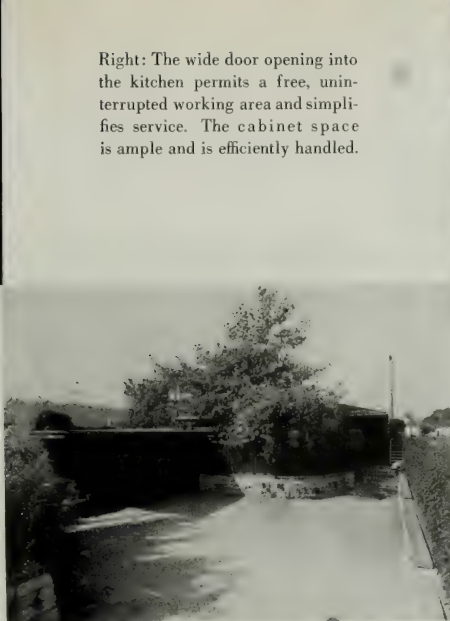
LOCATION, North Hollywood, California

DESIGNERS, Ross Bellah and Carl Anderson





Above: The master bedroom opens upon the spacious paved terrace. A wall of brick used in the room varies the texture of the plywood walls and the celotex ceiling.



Right: The wide door opening into the kitchen permits a free, uninterrupted working area and simplifies service. The cabinet space is ample and is efficiently handled.



Left: The entrance from the motor court is a semi-public area which has been entirely separated from the private living spaces of the house. The drive is at street level.



Right: The protected terrace establishes an intimate relation to the house and its immediate surroundings. Wide eaves and roller awnings eliminate all sun glare.



Above: Night view showing principal living areas of the house opening out upon the large terrace. The sliding windows permit a complete extension into the outdoors.

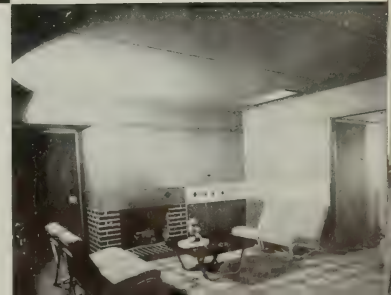


Left: View from bedroom through large sliding door into the main living area. The continuous carpeting of matting extends a feeling of space and adds variety of pattern.



Right: Living room looking toward entrance hall and fireplace. The walls are of plywood, the ceiling of celotex. Interior doors are of masonite set in white pine frames.

Left: Bathroom has built-in panel over basin that serves as an interesting variation of cabinet storage.





*Photographs by Maynard L. Parker*

**OWNER**  
William Graham Bell

**LOCATION**  
Tucson, Arizona

**ARCHITECT**  
Lewis Hall

**INTERIORS**  
Barker Bros.,  
Los Angeles, California



The main living room is dominated by a large fireplace. The ceiling is heavily beamed in a dark finish in contrast to the off-white walls. The textured Moroccan rug is in gray-blue and the arrangement of the modern furniture permits several separate groupings in the room. The exterior, in gleaming white stucco, is a modern adaptation of Mexican Colonial architecture.





# HOUSE IN THE SOUTHWEST

This house, built in the open country of the Southwest, has been designed to accommodate itself to the factors of climate. The forms and construction methods dictated by the region offered a challenge to the architect.

The general style is after the manner of houses created for tropical and sub-tropical climates. The long, clean, cool lines give a sense of open spaciousness which is an essential characteristic of the surrounding country.

The colors and furnishings are simple and together they lend a rich warmth to the house. The modern furniture, in bleached oak, used in the living room was especially designed and the heavy coverings are in a wood-tone that matches the oak. Gray-blue textured carpeting, off-white walls, and gray-blue draperies edged with red carry out the soft tones of the Arizona foothills. Contributing to the livability of the room is the enormous two-way fireplace which opens to the dining porch with its wide vista of the desert hills.

The red tile floor of the dining porch repeats the red accents of the living room. The draperies and three-piece sofa are of aquamarine blue. Several small rattan tables, equal in width and height, can be placed together to form one long table.

The bleached oak furniture in the master bedroom is also especially designed. The walls are off-white and the carpeting gray-blue. Chartreuse draperies trimmed in burgundy are used for contrast.

The furniture in the guest room is bleached mahogany. The floor is of green tile and the gay draperies are a hand-blocked print in red, yellow, and green.



The garden side of the house opens out upon a terrace through three large windows. An open stair leads to a spacious roof deck. Two large upholstered seats form the bed base in the master bedroom. The dining porch extends along the garden side of the house and is adaptable as a game room.

S M A L L R E D W O O D

# country house

**OWNERS**

Mr. and Mrs. W. D. Taylor

**LOCATION**

Ross, California

**ARCHITECT**

John Ekin Dinwiddie

**ASSOCIATE**

Albert Henry Hill

**LANDSCAPE ARCHITECT**

Garrett Eckbo



Two views of the terrace in relation to the large living room window showing the very successful use of the indoor and outdoor living spaces of the house.







The simple, straightforward plan showing an excellent relation and organization of the living areas.

Top: Front elevation of the house.

Center: Open service bay in the dining room looking into the kitchen.

Bottom: Entrance hall showing continuous glass screen separating dining and living room areas.

This small house is set in the midst of a natural grove of elm trees interspersed with clumps of dwarf maples. The house was carefully designed to avoid the necessity of destroying any of the natural growth. The large open terrace captures all the winter sun and is shaded by the fine growth of trees against the heat of the summer.

The free handling of spaces, the open plan, and the "curtain of glass" emphasize the relation of the house with the outdoors. The floor plan shows an excellent and simple treatment of the living spaces with a minimum of complication and a free and natural association of the functions of the house. The sliding screen, with mural by owner, between dining area and kitchen serves as a breakfast bar, pass pantry, and bar.

The exterior siding is of California redwood with silver gray stain. The exposed outriggers and eaves are blue-green with oyster gray trim. Sash and mullions are sage green.

The interior walls are of celotex in dusty gray. A natural concrete block fireplace wall is used. The curved entry wall is Swedish red. Wood ceilings are pale chartreuse.





# defense housing

## NEW CONSTRUCTION TECHNIQUES

DEFENSE HOUSING PROJECT  
Long Beach, California

FEDERAL WORKS AGENCY:

Brig.-Gen. Philip B. Fleming, Administrator  
Baird Snyder III, Assistant Administrator  
Rufe D. Newman, Jr., Chief of Construction  
Division

Pierce Williams, Director West Coast Area,  
Defense Housing Construction Division

ARCHITECTURE

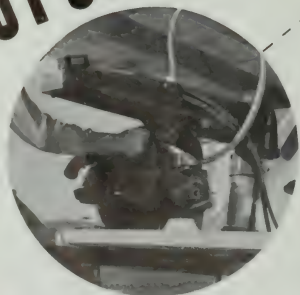
Eugene Weston, Jr., Architect  
Walter L. Reichardt, Associate Architect  
Geraldine Knight Scott, Consulting Landscape  
Architect

ENGINEERING

Harold A. Barnett, Civil Engineer  
Harry M. Gailey, Mechanical and Electrical  
Engineer  
R. Howard Annin, Consulting Structural  
Engineer

CONSTRUCTION

Zoss Construction Company, General  
Contractor







TYPE BUILDING

DEFENSE HOUSING PROJECT CAL. 4102-X  
EUGENE GUSTON, JR. ARCHITECT WALTER L. KILCHARDT, ASSOCIATE ARCHITECT

This is undoubtedly one of the most important of the National Defense housing projects being built in Southern California because of the emphasis on several new building techniques and on the tools originated or adapted to make them practical. The project is making both low-cost and speed records which may have a major bearing on subsequent similar construction in this area.

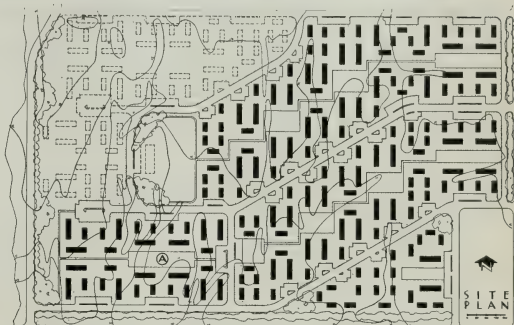
It will consist of 600 living units in 180 buildings to be used by Navy personnel and national defense workers in Long Beach. Sixty of the buildings will be double houses with one bedroom for each unit. Sixty will be double houses with two bedrooms for each unit. The remaining sixty buildings will be two stories, each containing six living units. Four units will have two bedrooms and the other two will have three bedrooms.

The size of the job made it possible to reduce to "production line" methods many processes heretofore done by single operations. For instance, diagonal braces for partitions are "let in" by the use of an electric saw used with templates. This one technique is said to have saved many man-hours of work. Other saws are being used to perform the many "cuts" necessary on the job at high speed. By the use of these tools, and many others, a fast routine of work has been developed.

These methods are making possible savings which will bring the cost per living unit on the job down to approximately \$2,360 as compared with the national average of approximately \$3,000. This low cost is being achieved despite the fact that each of the units has hardwood flooring and "all-gas" utilities—a gas refrigerator, a gas stove and gas heat. Time saved will make it possible to deliver the completed development well within the 130 calendar days allowed for its construction.

All buildings will face garden courts and all units will be entered from parking compounds which will be located at the head of rear service courts. There will be large open spaces between all buildings. Ten small recreational areas for the use of small children, each furnished with spray pools, a shelter, a pergola and benches, will be scattered throughout the project. These areas will provide athletic equipment such as swings and bars. There will be a large recreational area to be used as an athletic field for adults.

Fourteen hundred trees along the streets and in the recreational area will be planted shortly. The entire project will be covered with lawns. Traffic will be kept off the trunk highways which border the project by the installation of service roads which will run parallel to them. These service roads will be separated from the trunk highways by a parkway planted to provide screening foliage. To avoid a barracks appearance, the project is transversed by diagonal roads which break the monotony of rows of buildings.



Photographs by Margaret Lowe

# PRODUCTS and PRACTICES

## LONG BEACH FWA CONSTRUCTION DATA

This month 30 per cent of the 600-unit National Defense Housing Project now under construction at Long Beach for the Federal Works Agency by the Zoss Construction Company of Los Angeles will be completed. The project, begun November 4, is to be completed and delivered in 130 calendar days from that time. It will be used to house Navy personnel and national defense workers in the Long Beach area.

Although not as large as some national defense housing projects in Southern California, the Long Beach project is highly significant due to the fact that many improvements in construction technique are being applied. Many of these have called for the development of new tools and new adaptations of standard tools, particularly in the cutting processes being used in the pre-fabrication which is being done on the site.

**These new techniques and tools are being used successfully—so successfully that the per unit cost on the project promises to average approximately \$2,360, probably the lowest yet achieved in defense housing construction. The national average cost per unit is approximately \$3,000.**

The low per unit cost takes on added importance in that the buildings being erected are of the permanent type. They are using good materials—hardwood floors, precision cabinet work, the best in building materials, etc. They will be equipped with gas refrigeration, stoves and heaters. The answer to the low cost record is largely a matter of saving man-hours through the use of special tools and the processes which such tools are making possible.

## SAW TECHNIQUE DEVELOPED

When the sudden need for housing the Army and Navy and civilian workers became apparent in the Pacific Southwest, it was decided that materials for wood construction would be the easiest to obtain and the most logical for such use. It meant the construction of great housing areas for defense workers, large cantonments for the Army and many large settlements for the personnel of the Navy. These housing projects presented many of the typical engineering problems that all other projects presented. Because it was necessary to build as many as 40 or 50 houses in a single day, all the lumber would have to be precut at a central mill and the mill would have to be situated on the job site itself. Due to the varying and numerous types of cuts necessary in building a single house, each saw to be used would have to be a versatile machine, quickly adaptable to any cut which might be demanded on the spur of the moment.

As distributors of DeWalt products in this territory, the Electric Tool & Supply Company of Los Angeles was quick to realize the practicability of the DeWalt Woodworker for this job. When N. E. Carson, the superintendent, and M. W. Lippman, the purchasing agent for the McNeil and Zoss Construction companies, builders of the great Kearny Mesa Housing Project in San Diego, were faced with the problem of pre-cutting the millions of feet of lumber on that project, O. D. McCawley, sales manager for Electric Tool & Supply Company, was called in to help solve the problem. From past experience it was possible to estimate the amount of board feet of lumber to be precut and how many machines it would take to cut it in a given number of days. Using this method, it was very easy to determine the size and number of machines it would take in their mill to accomplish the job. For instance, it was found possible to set three of the powerful, seven and one-half horsepower DeWalt saws in line and make the four cuts on the rafters—the ridge cut, the purlin cut, the plate cut and the heel cut—at an average rate of 400 rafters per hour. These same three machines could also be used individually for cutting braces, fire blocks, bridging, etc.

Other machines were set up to take care of ripping, the cutting of the studs and many other jobs which could be done in quantity lots. A system of handling the lumber to and from the saws by lumber carriers was developed so that it was possible to run as high as 1,000 studs per hour through a single DeWalt Woodworker, squaring both ends.

When Mr. Carson and Mr. Lippman were faced with the problem of planning the cutting on this housing project in Long Beach, they found that they needed the production speed they had maintained in their large mill at Kearny Mesa, and it was quickly decided that the same versatile DeWalt machine was the tool for the job. By estimating the needs in advance, three DeWalt Woodworkers precut all the dimension stock required or used in this Long Beach

project in 60 days. The three machines were sufficient to handle the rafters in one operation and yet used individually for all of the other cuts, such as braces, studs, fire blocks, bridging, etc. Here, by planning ahead, three versatile DeWalt machines did the job that would have required many times their number had the material for each individual building been dropped and the attempt made to cut it for the individual house.

The personnel of Electric Tool & Supply Company has been of service on many of the large projects that have been and are being built in the Pacific Area. Camp Roberts, Ford Ord, Camp Cook, Camp Hahn and many of the other large cantonment centers were cut with DeWalt saws. Mr. McCawley has found that the contractor appreciates not only the information which he and his men can give them on their pre-cutting problems, but also the help they can give in locating competent mill foremen and saw operators who are expert in their work. The combined knowledge of the salesmen, the ability of the DeWalt machine, and the expert information and operation of such machines have contributed greatly in expediting the building of wood frame structures in the United States.

## HARDWOOD FLOORS USED THROUGHOUT

Significant of the effort to put quality into the project, 500,000 feet of pecan and oak flooring are being laid on the project by the Galleher-Cline Hardwood Company of Los Angeles. This is the same company which had the contract to lay hardwood floors on the huge Kearny Mesa project at San Diego. The use of pecan is unusual and the success of the installation is likely to have a major bearing on the flooring of other national defense projects.

An unusual process in the flooring of the project was made necessary by the speed of construction. The subfloors are being put in before the buildings are roofed, creating the possibility that rain could fall on them. This ordinarily would cause warping, which would make the floors imperfect. To avoid this, the subfloors are being sprayed immediately on installation with a shingle oil made by the Standard Oil Company of California. This makes the subfloors impervious to water and permits the hardwood floors to be laid at the proper time.

The entire tonnage of interior stucco is being provided by the Hollywood Stucco Products Company of North Hollywood, California. Large quantities of United States Gypsum's Rock Lath and Red Top plaster are being used. The Pacific Portland Cement Company provided several carloads of Empire Hard-wall Plaster and a carload of Milcor metal lath. The Shumacher Wall Board Corporation supplied several carloads of Grialath, the Riverside Portland Cement Company supplied 7,500 sacks of cement, and Ray V. Marshall of Lynwood, California, supplied 5,000 tons of sand. The entire plastering contract was handled by A. E. Eiden of Los Angeles.

Inasmuch as the general contract for the project called for completion in 130 calendar days, the painting contractor was faced with completing the painting contract in much less time. This contract is being handled by L. Reitman of Los Angeles, who already is well under way with the job and plans to have it well completed before the contractual deadline. He is using products of the National Paint Company of Los Angeles chiefly.

The contract for window shades is being handled by W. L. Sherman of the Sherman Shade Shop of Los Angeles. Inasmuch as the shop has one of the best sets of shade equipment in this area, this contract is well up to schedule. Mr. Sherman has handled many large project contracts, both for private interests and government agencies—federal and regional.

## "INVISIBLE" SASH BALANCES USED

On the project 1,920 double sets and 4,400 single sets of Grand Rapids "Invisible" Sash Balances are being used. These sash balances have proved very satisfactory in many government housing projects, as well as in private construction. Among the large defense housing projects using Grand Rapids "In-



This type of sash balance used.

visible" Sash Balances are U. S. Army Housing, Alaska; U. S. Navy Housing, Hawaii; F.S.A. Housing Project, Vallejo, California; F.W.A. Housing Project, Alcoa, Tennessee; Bremerton Gardens Housing Project, Bremerton, Washington; U. S. Naval Air Station, Jacksonville, Florida.

The Grand Rapids "Invisible" has been on the market for nearly three years, and the manufacturers, the Grand Rapids Hardware Company, state that three years of research and testing preceded its introduction to the trade. Advantages claimed for the Grand Rapids "Invisible" Sash Balance are remarkable ease of installation; actual invisibility in that the entire balance moves with the sash; and the balance itself is always invisible regardless of window position. There are no exposed tubes, tapes and cables are entirely eliminated. The balances are also interchangeable, i. e., the same size fits both top and bottom sash. Easy





## *Saws and Defense*

Speed demanded of contractors doing National Defense construction in the West made it necessary to obtain the best in high speed cutting equipment. Fresh from its favorable experience with De Walt Saws on the huge Linda Vista National Defense Housing Project recently completed at San Diego, the Zoss Construction Company installed another battery of De Walt Saws on the F. W. A. project it now is completing in Long Beach, Calif. Speed records are being established on this project—and De Walt Saws have earned a share of the credit.

### **DeWALT PRODUCTS CORP.**

**HIGH SPEED CUTTING EQUIPMENT**

Manufacturers of

Lancaster, Pa.

U. S. A.

### **Electric Tool & Supply Co.**

2150 South Santa Fe Avenue  
Los Angeles Distributors

*Photograph by Lowe*

# **DE WALT**

## Flexible Conduit



Flexible Conduit is being used on the 600-unit housing project the Zoss Construction Co. is completing for the F. W. A. at Long Beach.

Speed in handling flexible conduit is saving many man-hours on vital National Defense construction projects. It is more efficient and less expensive per outlet.

### FLEXIBLE CONDUIT for DEFENSE

*Walter S. Sweet*

MANUFACTURER OF FLEXIBLE CONDUIT

2115 S. San Pedro St.

Los Angeles, Calif.

## Utilities

The installation of utilities mains on the F. W. A. housing job at Long Beach is one of a long series of pleasant associations with Myers Bros., who are doing the site development work.

Plumbing  
Contractor

E. WILLARDSON  
2880 Rowena Avenue  
LOS ANGELES

adjustability is another feature; while resistance to atmospheric corrosion is an especially important feature in this area.

In the single installation two equalizer glides are furnished for each sash. These are placed on the inside edge of both top and bottom sash, so that they are behind both the inside stop and the parting strip. The single installation has proved efficient, with elimination of chatter, and a smooth gliding action. Complete information regarding Grand Rapids "Invisible" Sash Balances can be obtained by writing W. F. Blakemore, c/o Osgood & Howell, 124 West Fourth Street, Los Angeles, California. Branch offices are also maintained at 562 Russ Building, San Francisco, California, and 3014 Smith Tower, Seattle, Washington.

### SPECIAL ATTENTION TO CABINET WORK

Special attention to the cabinet work called for the selection of the Central Cabinet Company of Los Angeles to do the job. This company is headed by E. J. Verhoef, sole owner, whose objective is to provide built-in cabinets for homes which will compare in quality and construction with high grade furniture. The success of his venture, begun 11 years ago is attested by the fact that it has grown from a plant of 900 square feet to one of 40,000 square feet. Some special features on the project include dovetailed drawers, hardwood drawer guides and corner glue blocks. Don Verhoef is manager of the company and C. J. Forster is sales manager.

The project will have a Servel Electrolux gas refrigerator installed in each of the 600 dwelling units. Of these 480 will be six cubic-foot models, and the remaining 120 will be the four cubic-foot size. The first shipment of these refrigerators went forward direct from the Servel factory at Evansville, Indiana, to the Zoss Construction Company on January 13, 1942. Other government projects in which Servel gas refrigerators have been installed are the Carmelitos Project of the Housing Authority of the County of Los Angeles with 608 refrigerators installed, and the Harbor Hills Project of the same Authority, which uses 302 gas refrigerators. In addition to these, various other housing projects in Southern California are using or planning to use Servel gas refrigerators.

The electrical contract was retained by the Zoss Construction Company, but the supervisory work is being done by George de Ath through the Peerless Electrical Construction Company. The best of materials are being used, with particular attention being paid to their quality, availability and speed of handling. An example of this was the selection of flexible conduit manufactured in Los Angeles by the Flexible Conduit Company, which is headed by Walter S. Sweet.

The conduit comes in coils, rolled like garden hose, and is easily transported to the places where it is installed. Being flexible, workmen are able to string it out from outlet to outlet without the meticulous measuring necessary in using cable. It is simply clipped, then clamped into place and the job is done. This process saves many man-hours and of course considerable installation cost.

The conduit has another advantage in that it can be opened for the replacement of wires or the installation of larger wires should it be necessary. It will admit larger than usual copper wires which permits the transmission of more power. This in turn permits greater and more efficient use of electrical appliances and lighting equipment. The contractors on the job state that it costs less, all told, to install flexible cable per outlet than it costs for cable.



... conduit easier to install.

### ALL-GAS EQUIPMENT

The project is typical of the almost exclusive use of modern gas appliances in the thousands of emergency housing units now occupied and under construction in California. Superbly adapted to defense housing requirements, the economy, convenience and low cost of automatic gas equipment for cooking, heating and water heating are valuable in providing quickly the facilities for highest living standards. Defense housing projects in Southern California have even been equipped with gas refrigerators. In California, of course, the abundance of cheap natural gas has made it the logical fuel for defense housing just as it has been most widely accepted for private household use.

Incidentally, it is encouraging to note that household gas appliances, as well as gas fuel itself, offer one of the brighter spots in the general picture of restricted production for domestic use. At present, dealer stocks of automatic gas ranges, water heaters, furnaces and space heaters are plentiful, with no curtailment in sight. Governmental agencies, manufacturers, and the gas industry have joined forces to assure an adequate supply of appliances for all purposes.

## Window Shades

The F. W. A. National Defense Housing Project at Long Beach is being fitted with Sherman Shades.

**SHERMAN SHADE SHOP**

5569 West Adams Street

Los Angeles



## PORCELAIN LIGHTING FIXTURES

Alabax lighting fixtures, manufactured by Pass & Seymour, Inc., of Syracuse, New York, represented in Los Angeles by the J. G. Pomeroy Company, are used throughout on the project. Alabax fixtures are used extensively by the Army, the Navy, various housing authorities, hotels and private constructors—wherever good, medium cost lighting is required. The fixtures are made of porcelain, conserving critical metals now so essential for war production. The glaze finish makes cleaning as easy as washing a dish. It is long lasting and won't tarnish or stain. The fixtures are thoroughly insulated and shock proof. They come in snow white or pastel ivory glazes.

Alabax fixtures all conform to housing specifications and have the approval of the Underwriters' Laboratories. They are furnished with 15-ampere double-prong contact convenience outlets and 10-ampere T rated switches as called for in federal specifications. Pass & Seymour is an old nationally established manufacturer, being one of the first manufacturers of electrical wiring devices. Its production is ample to handle any order and give prompt service despite present demands.

## STRINGHAM AND ROLLER SUNNYDALE ARCHITECTS

Roland I. Stringham and Albert F. Roller were the architects who drew the plans for the Sunnydale Housing Project in San Francisco. A feature on this project, for which Barrett & Hilp were the general contractors, was carried in the January issue of California Arts and Architecture. Through an oversight, only Mr. Roller was credited. Mr. Stringham and Mr. Roller have offices at 1301 Crocker First National Bank Building in San Francisco.

## MYERS BROS. AND DEFENSE CONSTRUCTION

A miracle of construction is underway in the West, and it centers largely in Southern California. With speed and efficiency which probably can't be equalled or even approached anywhere else in the world, factories are being erected, huge housing projects are springing up, roads are being laid, and bridges are being constructed.

With the first impact of the war there was a feeling that ordinary duties and tasks suddenly were without meaning, that only the production of guns, tanks, ships, planes and munitions would henceforth be worthy of attention. But as the initial hysteria wore away it became obvious that "ordinary" activities would have to go on.

Before war production could be increased, factories had to be expanded and new factories had to be provided. Before these factories could be properly manned, houses for their new employees, who streamed in from all parts of the country, had to be provided. Before necessary army units could be stationed in the West, housing units had to be erected. Before ships could be built, shipyards had to be enlarged.

Briefly, construction was asked to pace the entire war effort. A "miracle" of construction was demanded—and it took place. The huge construction companies of the West, many of them built up with meticulous care over a long period of time, switched a large part of their facilities over to defense construction without a hitch, and the job is well underway.

Probably the best way for a layman to understand what has taken place—or, for that matter, for a technical man to get a better understanding of it—is to study the record of a typical construction company. Such companies did not simply spring into being to meet the emergency. They were created slowly and carefully. Their personnel has been selected over long periods. Their integrity has been established by their records of performance.

A good example of such a company is Myers Bros. of Los Angeles, so named in 1920, which actually was founded in 1900 by J. A. Myers, father of Ray A. Myers, its present executive head. Time, the great leveler, has passed judgment on many of its building projects and has pronounced them good. The company's formula calls for skilled planning, correct engineering principles, and honest materials used by conscientious and capable artisans.

Integrity, ability, experience and honest fair dealing have caused them to prosper and grow, to the end that the company has served repeatedly such interests as The Standard Oil Company of California, General Petroleum Corporation, W. P. Fuller & Company, Shell Oil Company, Union Oil Company, R. K. O. Studios, Inc., Universal Pictures Corporation, Warner Brothers Studios, M. G. M., Firestone Tire & Rubber Company, B. F. Goodrich Company, and many other outstanding organizations and individuals.

The company, as a general contractor, has appreciated the necessity of specialized technical knowledge in the business of building and it has prepared itself to meet every requirement. Forty-one years of experience in handling the erection of various types of buildings, and completing them to the satisfaction of its clients, is probably its best recommendation. It has men in its organization specializing in various types of construction and with an exact knowledge of materials, markets, costs and principles.

Statistics prove that building contractors stay in business an average of three

## Electrical Supervision

The electrical installations on the Zoss Construction Company's F. W. A. project at Long Beach is being supervised by

**PEERLESS ELECTRIC CONSTRUCTION CO.**

GEORGE DeATH

8514 South Broadway

Los Angeles

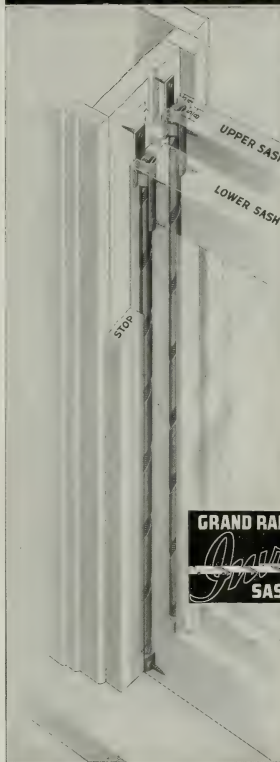
Grand Rapids Hardware Co.  
Attention: W. F. Blakemore.

The Grand Rapids "Invisible" Sash Balances, furnished by you for the installation of 6,360 sets on Long Beach 600-unit defense housing project, have given complete satisfaction and we recommend similar use.

ZOSS CONSTRUCTION COMPANY,  
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Eugene Weston, Jr., Architect—Walter Rosebush, Associate Architect

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NOTE: Balance installation shows both sash lowered. Note that frames require no machining. No cuts in sash, except groove. No blocks required.



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Practical builders, including those with big government defense contracts, say that GRAND RAPIDS INVISIBLE is far and away the easiest of all Sash Balances to install. Complete, illustrated instructions on each carton. Add to that its important advantages in efficiency, durability, ease of adjustment, and actual invisibility, and you have the reasons for the popularity of GRAND RAPIDS INVISIBLE.

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Entire tonnage of colored stucco used on  
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ACOUSTIC PLASTER GUARANTEED ABSORPTION  
Tested by the United States Bureau of Standards

### Hardwood Floors

500,000 feet of Pecan and Oak are being used to floor the  
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Cabinet work on the F.W.A. housing project ...  
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### Painting

All painting on the F. W. A. National Defense Project  
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### Lighting Fixtures

Alabax Fixtures, manufactured by Pass & Seymour,  
are being used on the Long Beach F. W. A.  
Defense Housing Project.

**J. G. POMEROY COMPANY**

AGENTS

1004 East Fourth Street Los Angeles

### Plastering Contracts

Federal Works Agency, National Defense  
Project at Long Beach.

**ZOSS CONSTRUCTION COMPANY**

**A. E. EIDEN**

3234 Ingleddale Terrace Los Angeles

and a half years. Myers Bros. has outlasted ten such life-times. This is due in a large measure to its executive management and its selection of operating personnel. Working with Ray A. Myers is his brother, C. A. Myers. A third brother, John H. Myers, was active until his death in 1930. In 1938 a third generation stepped into the firm—R. Reese Myers, grandson of the founder and son of Ray A. Myers.

Justin Keller, who has been actively in charge of the buying of millions of dollars worth of materials and purchases, joined the company in 1924. Evelyn Keller, manager of accounting records, came to Myers Bros. in 1928. She has the responsibility of carrying forward the accounting for as many as 50 individual jobs under construction at one time. Walter Whittaker, V. K. Drouillard, M. E. Vare, George Van Dyle, Dick Dobbert, Arthur Farley, Al Johnson and a capable staff of girls go to make up the remainder of the employees responsible for its various activities and its success.

Among the foremen and superintendents of the company are several men who have been running jobs for more than 20 years. These men have been carefully selected out of the thousands of artisans who have worked for the firm during the last 40 years. Several of the members of the large management and office personnel have been with the company for many years.

One particular characteristic of Myers Bros. has assumed a vital importance in meeting the current construction emergency. During its 41 years the company has been given almost impossible speed records to fulfill, and in fulfilling them it has earned the reputation of one of the fastest construction companies in the West. This has been done in every case without any reduction in quality or attention to detail.

During its 41 years of operation the company never has had a lien filed against it, nor has it been involved in a lawsuit. This is a remarkable record when it is noted that Myers Bros. has handled more than 15 million dollars worth of construction in the last five years alone. The efficiency with which it operates is reflected by its compensation insurance rate, which at the present time is 21 per cent under normal. Although it carries adequate public liability and property damage insurance it never has had any claim of any consequence. In 41 years it has never failed to complete a contract.

"The history of a successful business is always the story of a useful product or service produced by competent, willing men under wise management," according to Ray A. Myers. "Myers Bros. is the result of all three of these factors together with other aids. The first test of a good construction firm is he quality of work it can produce. In this emergency that is vitally important."

This company is a major factor in national defense construction. During the present emergency it is now building, or has just completed the following projects. U. S. Naval Ammunition Depot, Fallbrook, California; Reception Center for the First Draft Army at Fort McArthur, for the U. S. Army Quartermaster; 300 demountable houses at San Diego for the U. S. Navy, built under F.W.A. supervision; defense housing site development for the Federal Works Agency, Long Beach; and modern factories for manufacture of bullet-proof gas tanks for the Firestone Tire & Rubber Company of Los Angeles; new factory buildings, Burbank, California, for Aircraft Accessories Corporation; the new building, No. 80, for the Vega Airplane Company, Burbank, California, now nearing completion.

Myers Bros. also is responsible for the construction of more than 2500 modern, up-to-the-minute gasoline service stations in this area. It maintains a separate and distinct department for the handling of service station work, unique in its operation as a complete self-contained organization. It is under the management of C. A. Myers.

Despite this large volume of defense work, the company still is bidding for private commercial and industrial construction. Its organization is large enough, its financial position sound enough, and its position with material firms and subcontractors good enough to turn out any size construction project at an economical cost and within a set time schedule. It is one of the few firms which is able to take care of all its old customers without a break in long standing business relations.

The Myers Bros. company is one of about ten or twelve major construction firms in the West, all of them doing a major share of much needed defense construction. These firms are largely responsible for the "miracle" of construction which is pacing the war effort. And when the war is won, a large measure of the credit will be due them.

### Ground Devices

Hartman Ground Devices are being used throughout  
in the wiring of the F. W. A. Long Beach  
Housing Project.

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### Ramar Sand

5,000 tons of RAMAR Plaster Sand are being used on the  
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WINNING THIS WAR is going to take the mightiest effort America has ever made—in men, in materials, and in money! Every dollar, every dime that is not urgently needed for the civilian necessities of food, clothing, and shelter, must, if we are to secure final Victory, be put into the war effort.

An important part of the billions required to produce the planes, tanks, ships, and guns our Army and Navy need must come from the sale of Defense Bonds. Only by regular, week by week, pay-day by pay-day investment of the American people can this be done.

This is the American way to win. This is the way to preserve our democratic way of life.

Facing these facts, your Government needs, urgently, your cooperation with your employees in *immediately* enrolling them in a

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The Pay-Roll Savings Plan is simple and efficient. It provides, simply, for regular purchases by your employees of United States Defense Bonds through systematic—yet voluntary—pay-roll allotments. All you do is hold the total funds collected from these pay-roll allotments in a separate account and deliver a Defense Bond to the employee each time his allotments accumulate to an amount sufficient to purchase a Bond.

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consideration. You will receive—1, a booklet describing how the Plan works; 2, samples of free literature furnished to companies installing the Plan; 3, a sample employee Pay-Roll Savings authorization card; and 4, the name of your State Defense Bond administrator who can supply experienced aid in setting up the Plan.

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## INTELLECTUAL CONDITIONING OF CHILDREN

continued from page 15

as that idol had proclaimed that: "Right is whatever serves our purpose," everything was right as long as it did allegedly serve our purpose. There was but one loyalty, the loyalty to "National Socialism" in whose name crimes could and must be committed. Human treachery of the lowest type was not only permissible but highly recommendable.

The deeply veiled lady whom, together with her young daughter, I met in Lisbon some weeks ago, had escaped there for the following reasons:

Her "aryan" husband, a big industrialist, and on friendly terms with the Nazi government, had been visited by the Gestapo shortly after the outbreak of the war. Mr. Himmler's officials politely informed him that his repeated listening to the British broadcasts had been brought to their attention; considering his high standing, they were not here to punish but to warn. He must never listen again, but must realize that he had committed a crime punishable by death.

The industrialist promised, and from then on took great pains to listen only in utter secrecy while the servants were out, and neither neighbors nor guests threatened his security.

When the Gestapo appeared for the second time, they brought handcuffs with them. This time, they announced, it was the concentration camp; the industrialist was to dress and accompany them right away. He rushed upstairs, but on the stairway turned around and said: "I do not deny anything, I'm not making any difficulties, and I won't ask any questions if you answer this single one: How did you find out?"

The Gestapo grinned, "because," they said, "because your son happens to be a good citizen."

The father did not utter a sound, but slowly continued on his way upstairs. Then two shots could be heard in short intervals. He had killed the good citizen, his son, and himself.

His wife and daughter, with the help of Swiss friends, managed to escape.

Is it saying too much that the dead boy's "moral conditioning" rather than his intellectual one destroyed his family? Though, of course, a clear and trained intellect would have possibly enabled him to discriminate between what he had discovered to be "right" and what was right in so far as it served Mr. Hitler's purpose.

Had his father not killed him, he might lie today frozen and mutilated on the burned and scorched earth of Russia. How many of his friends do? How many of his friends will have to die before this war will be finally over and won by ourselves? However, the survivors of his generation will have to be watched and guarded even after the cease-fire.

I do not belong to those who consider "the Germans" hopeless because of Mr. Hitler, or because of Frederick the Great, Bismarck, and the Kaiser. It would be playing Hitler's game to apply his racial theory to any people or nation. What happened to Germany's youth happened not because of any especially disastrous quality of the German blood but in direct consequence of Nazi education.

We shall have to awaken all that Hitler has buried in the grown-ups, we shall have to remodel the minds of the children, and we shall not allow ourselves to be too trustful with regard to the present members of Mr. Hitler's elite battalion, both male and female.

## WHIMSEY HAS GROWING PAINS

continued from page 18

acter and works with it as though it were a plastic three-dimensional mass, the character is painted in flat two-dimensional color areas. To achieve a satisfactory graphic relation between character and background, they should be so designed that they are potentially three-dimensional and become spacious in relation to the character's need for room in which to move. Linear perspective has given way to a planned linear pattern developed and sustained throughout the picture by both characters and backgrounds. This linear pattern is so disposed in the frame that the varying areas created by the pattern

are related proportionally to each other and to the frame rectangle. Color is being used arbitrarily and for inter-scene as well as intra-scene relationships. This allows for a more fluid, less static treatment of color and a closer correspondence between color and mood. With this additional flexibility, color themes can be developed in time instead of being limited to the static presentation of continuous repetition of all elements of the theme.

Subject matter in the stories is now beginning to break away from the traditional expected animated cartoon form. Stories are still almost entirely humorous, but treatment is being broadened. The more unified and logical relationship being brought into existence between the various graphic elements in the cartoons is making it possible to present story material in a more dramatic, interesting, and adult manner. There is little doubt that by designing the graphic elements in relation to time as well as to picture space, the animation medium will have become a genuine motion picture form. It will cease being a pretender whose claim to distinction is based almost entirely on the fact that a stop-action motion picture camera is used in their production.

Once the inherent properties of the medium are more fully understood as entities in themselves and as they relate one to the other, subject matter and material of almost limitless variety will demand presentation.

An immediate use can be seen for pictures explaining various civilian defense measures. Several pictures of this type are already in production. Films can be made that will aid materially in training men for work in aircraft and other industries. The medium can be an important aid in public education. Principles and processes in the field of mathematics, physics, and biology, for example, can be presented clearly and emphatically.

A great deal of good music lends itself readily to pictorial interpretation if such picturization takes place in time. The achievements in this field hardly scratch the surface of the enormous possibilities. There are many pieces of poetry, satires on the contemporary scene, Dante's *Inferno*, Edgar Allen Poe's fantastic tales, Walt Whitman's *Leaves of Grass*, and numerous other ideas from which to gather an abundance of material. Barely defined as it is, animation is potentially one of the most powerful graphic mediums in the hands of creative and imaginative human beings.

## NOTES IN PASSING

continued from page 13

These programs are more than likely to be among the best musical experiences of the year. The Russian Ballet is going to be well worth seeing, particularly on the nights of February 6, 7, and 10, when, in an order that we do not remember at the moment, the *Dali Labyrinth*, the *Rouge et Noir*, the *Three Cornered Hat*, *Saratoga*, and the *Beethoven Seventh* will be performed.

WE HEAR FROM BACKSTAGE, and from reports that come to us from the audiences, that the *Evenings on the Roof* concerts are giving everyone concerned the time of their musical lives. Three of the concerts are already in the past. The two "*Church*" *Sonatas* by Purcell are among the finest of their kind, and the *G minor Violin Sonata* spills over with the liveliest fun of Haydn. The first and better known of the two Brahms clarinet piano *Sonatas* is considered among the best solo works in the limited literature of this instrument, whether or not it can be considered among the better works of Brahms. Modern works of first importance included the piano *Choros* by Villa-Lobos, the *Piano-Rag Music* by Stravinsky, the *Second Violin Concerto* by Prokofiev, and the vast Kodaly *Sonata* for unaccompanied cello. This is an inadequate summary of those first *Evenings on the Roof* concerts, and while it does not pretend to be an advertisement, it might be well to say that any fool would be delighted to know that the program of February 16 will feature the clarinet in three important compositions, including the *Second Sonata* by Brahms and the *Beethoven Trio*. The fifth program, March 2, will consist entirely of music by Americans—Harris, Copland, Barber, Ives. Come at 8:30 and bring all the children.



March, 1942.



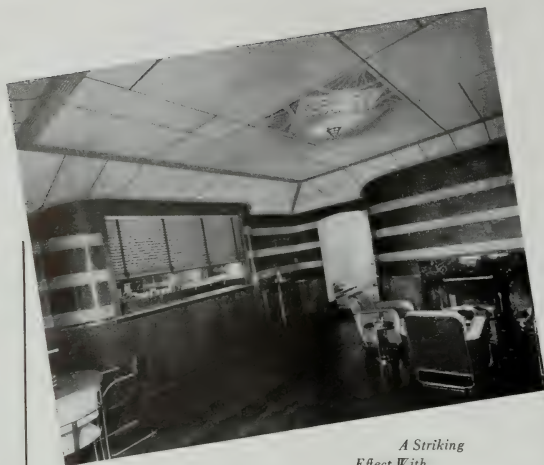
## "Goodbye, Mr. Chippendale"

Yes, and goodbye to dark, somber colors—and small windows—and uncomfortable chairs—and ponderous decorations, too. This is the time for light, cheerful colorful living. We must bring the outdoors inside and capture the happiest moods of nature in our colors and our designs. So it must be with furniture that is created for a young America—an America that prefers violent contrasts to monotony, who demands utility in everything, yet insists on beauty. The "Mr. and Mrs." Dresser shown above is a case in point. Enormous drawer space—enough for the needs of two persons, and yet this piece has grace, interest, emphasis—yes, even texture in its Combed Wood front and ends. With just such details we strive to reflect the true spirit of America today—in our Designs for Living in the Modern Mode.

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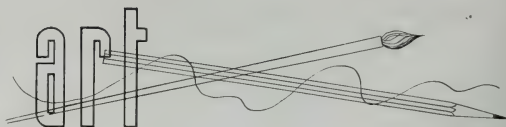
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Los Angeles



## SAN FRANCISCO—BY DOROTHY WAGNER PUCCINELLI

The larger the art exhibition the more evident is the tendency of pictures to fall into distinct categories. These groups may differ from each other as an orange differs from an apple; but the individuals in each group have a resemblance as of one apple to another. In pictures as in apples there are of course slight differences; and it is this small variation, as often as not, that makes the masterpiece or the super apple. It might be illuminating, though boring, to hang pictures in family groups.

In the San Francisco Art Association's Annual Exhibition of Drawings and Prints, at the San Francisco Museum, there seem to be six of these groups, although some of them overlap; two kinds of realists, those who try to give the reality of appearances and those who are specific and informative, giving exact details about what is portrayed, as in John Taylor Arms' cathedrals; the largest group of all, those who select elements of what is seen and use them to express emotional reactions; surrealists, abstractionists and, believe it or not, a small group apparently influenced by Thurber and Steig. Perhaps there will be a New Yorker trend in American art, to take its place with the Picasso-Cezanne tradition.

At any rate, not only are there several Puckish prints in this exhibition, but in the Art Association gallery William Campbell has a show of oils, mostly pyramidal forms or large-eyed heads, surrounded by irregularly shaped frames covered with polka dotted material, which suggests that he has been looking long at Steig creations, but perhaps with not too great discrimination. Taken from the field of humor into that of esthetics, the formula appears neither so humorous nor so esthetic.

To return to the graphic show: the jury, faced with the problem of choosing among many fine things, gave the Artist Fund Prize to Hassel Smith, Jr., for his vigorous pen and ink sketch called *Street Scene*. Columbia No. 2, and the Art Association Purchase Prize to Barbara Olmsted's lithograph, *Memory of the Dark*. Honorable mentions went to Milton Cavagnaro for his *Blue Pond* (pencil); Paul Landacre's *Dark Mountain* (wood engraving); Henry Mark's *Still Life* (silk screen); George Jo Mess' *Solitude* (aquatint); and *Trees and Rocks*, a lithograph by George Van Der Sluis.

Mildred Pommer shows lithographs, old buildings at Mokelumne Hill, rich with textural quality and interesting pattern. Kevin O'Callahan's wood engravings are beautifully cut and designed. There are color prints done in silk screen process, linoleum blocks, lithography. Pencil techniques range from the elaborate tone and modeling of Norman Irving's *Rush Hour*, in which a street car crowd is shown stripped of their clothes—a conception as horrifying as the thought of a nudist convention on red plush furniture—to John French's *Two Plantings of Corn*, a simple line drawing which for all its slightness suggests a mural design.

Dong Kingman's landscapes seem to have developed a birthmark in the form of a static group of angular, oversize birds which inhabit a corner of every Kingman sky. The landscapes themselves are somewhat more boldly done than formerly, with perhaps a rather conscious crudeness.

Erle Loran shows several of his rich charcoal landscapes. Edloe Rising has two dancers done in black and white on a rust-colored background that is charming. Lucretia Nelson does an entertaining wreath of bodies on blue paper, called *Ceremonial Dance*; Helen Blumen-schein's *Husking Corn* has some of the clear light of New Mexico; George Harris' *Why?*; Bernard Zakheim's *Potato Planters*, a pattern of men and paths on a black field; Loyola Fourtain's pencil composition of boats on a pier; Marian Simpson's *Beggars* are other interesting things.

(continued on page 12)



# RE

-CONDITION! . . .  
-HABILITATE! . . .  
-MODEL! . . .  
-BUILD! . . .

THESE WORDS have slightly different shades of meaning. But they can all mean work for architects—particularly in areas where the war program has so shifted populations that present accommodations are inadequate.

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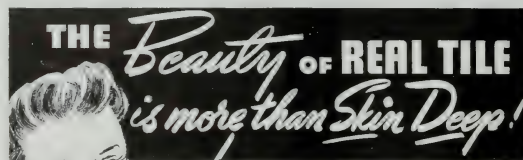
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#### BY PATTERSON GREENE

This perennial lament in the theater that "the road is dead" would be considerably modified if the mourners would quit coupling "road" and "dead" and settle down to terms that made sense.

Properly speaking, the road is a geographical area; to be specific, any area outside Manhattan Island. Obviously, no one means that the entire mainland of the United States is dead. To say that "the road's interest in stage productions is dead" would come closer to what—so far as I can judge—the mourners really mean. Or perhaps they could say that "touring companies no longer make any money." New York's Theater Guild, on the basis of fifteen years of experience, can refute both assertions. The guild's touring companies have encountered both interest and money.

It is perfectly true that a New York producer can no longer get rid of an over-age wife and an assortment of blackmailing relatives by sending them on a tour of the whistle stops in a revival of *Lena Rivers*. The whistle stops still exist (and what's more, they perform a pretty important function in American life); but the boys and girls who live in them aren't what they used to be. The automobile, the radio, and the motion picture have just about obliterated the line of demarcation between rural and urban. The yokel audience, to be duped by the city slicker, now exists only in the retentive mind of Mr. George Jean Nathan.

Neither can the producer send the same unsavory crew to the major cities under the guise of playing last year's Broadway hit. That trick worked for a few years back in the Twenties. It was finally wrecked in a storm of audience wrath, but traces can still be found of the damage it did to theater attendance.

The guild has never aimed at the whistle stops. Their residents can hop into a car and go to a nearby city if they want to see a show. Neither has the guild tried to sell anything but first-class merchandise. Honesty has paid off. The major cities of the East are willing to pay for half a dozen plays in advance, because they have confidence that the guild will deliver. When a play opens in a subscription city, a comfortable gross is assured before the curtain goes up.

Whenever the guild has sent a play from New York to the road, it has sent the same cast and production that Manhattan has seen. In recent years it has gone even farther. Subscription cities have seen productions ahead of New York. It would be quite possible to give a play a full and profitable season without touching Broadway.

Largest number of guild subscribers is in Boston, with more than 10,000. Close second is Chicago which, with its large drawing population, can sustain a long run if the play wins the affections of the subscribers. Among other cities on the guild subscription list are Philadelphia, Pittsburgh, Washington, Detroit, St. Louis, Milwaukee, Cleveland, and Cincinnati. Movements are afoot to organize subscription groups in Los Angeles and San Francisco.

As a rule, six plays are offered during the season to subscription cities. Two or three of these will be guild productions; others will be the offerings of other groups or individuals in association with the guild, and under guild sponsorship.

Theresa Helburn, co-director of the guild with Lawrence Langner, tells me that definite differences in taste have manifested themselves between New York and the rest of the country. Plays of American farm life, such as Sophie Treadwell's *Hope for a Harvest*, found enthusiastic reception on the road. The possibility presents itself that with an audience to write for, the skilled authors who have worked so excellently to transfer America's inland life to the novel may be encouraged to transfer some of their work to the stage, which needs them. It has also been found that certain plays that won New York's hallelujahs were only so-so after they crossed the Hudson. The guild's road activities may lead in time to a new and vitalized trend in the theater; which wouldn't hurt a particle.



# Snug

WITHIN a picket fence  
and wartime restrictions



AS A DEMONSTRATION of what can be achieved within war-imposed cost limits, architect Stone cites this appealing small home. Proof again that charm and dignity are not measured by cost, and that the convenience of all-gas housekeeping is not dependent upon income. For this snug little house so neatly fits a snug budget, that renting seems extravagant. ☆ Note the clever use of small space in the kitchen, with its gas range and refrigerator in a streamlined food "production line." ☆ Clean, healthful gas heat and hot water service contribute their share to happy living, and modest gas bills attest sound judgment in writing the specifications. ☆ Many architects today are meeting the challenge of wartime restrictions by "lowering their sights" without compromising their standards. Even installations temporarily prohibited can be provided for, to be added by owners later.



An all-gas cottage that meets requirements for designated "Defense Areas." Owners, Mrs. Mary Stone and Miss Emily Stone, Altadena, Calif. Architect, William J. Stone.



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## music

Whoever undertakes to perform sacred music, in church or concert hall, or to make recordings of it, should first impress upon himself and upon his performers the fact, the reality of its sacredness. This is not a matter of belief or of opinion but of basic fact, inalienable reality. Yet many performers of sacred music, though presented in a church, deny the sacredness which should be their intent. Organized to draw an audience, they derive purpose from desire to please, to win admiration but to be in no real sense understood. Sacredness should be in the understanding of the participants; for if it is not, no audience without such rooted inspiration can share the sacred experience. Great religious music is great religious experience, without remove; it is the here and now of the profoundest knowledge. Certain composers, struggling between experience and knowledge in the hour of creation, in sacred music must create themselves, stand sculpturally naked in their utterance.

In such spirit and convincingly with such intent the choir of the Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart, under the gifted direction of Mother G. Stevens, RSCJ, has made an album of recordings that will not soon lose significance for anyone who will admit and cherish it.

This is an album of *Medieval and Renaissance Choral Music*, for equal voices a *capella*, chosen from many ages and from many national idioms out of the broad literature of the church music. Since the choir is composed entirely of women, the music selected is of a sort not nowadays commonly heard, written for boys' voices, without the tonal and often linear heaviness usually associated with choral music. The choice of compositions is both wise and distinguished, including several English works, two of which, by Dunstable (d. 1453) and Taverner (c. 1495-1545), are jewels upon the altar, precious gifts. Very little of Dunstable's music has survived; this particular motet *Quam Pulchra Es* is a landmark in the development of polyphonic music.

Something more than choral music, a conceptual and visionary study in the manner of Bach, though utterly unlike in style, the Taverner *Audi vi* puts to shame the most richly orchestrated modern program music. "At midnight I heard a cry: Behold, the bridegroom cometh." Throughout the piece and through its deeply penetrable atmosphere the warning cry is sustained, while the rejoicing of the Wise Virgins and the lamenting of the Foolish Virgins organize a wonderfully visual counterpoint. Yet the means are not visual or symbolical but conceptual, in the true manner of Catholic music, the glorification of intelligible speech.

This tradition, that the music shall not confuse or disintegrate the intelligible Latin speech, but that the speech shall be Latin; that the intonation of the Latin shall truly derive, like Gregorian chant, from the late popular, non-classical Latin, from the immediate speech of men like St. Gregory, but that it shall be now as far removed as possible from the idioms men now living speak and sing: this tradition is itself an exposition of what human beings mean by "sacred." Gregorian chant is represented in this album by the most wonderful fragment in my experience, the antiphon for Palm Sunday, *Pueri Hebraeorum*. The record side continues with a marvelous composition by Palestrina on the same text.

The earlier works included, from the Tenth, Eleventh, Twelfth, and Thirteenth Centuries, show with scarcely need of explanation the process of Western Catholic discovery in song. The unison singing of this choir, with the richness of many intonations in a single voice, would be remarkable, even though applied to banalities. Here it is used in the music for which such singing was designed.

The album also includes several large compositions by Jacob Obrecht, a Netherlander who spent much time in Italy, where he died. These are among the finest works of their period, the height of Flemish music, from which Dufay and Da Lassus are also represented. Several extraordinary folk melodies add variety to the selection.





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## DEMOCRACY LOOKS TO ITS FUTURE PATTERN OF LIVING

We think that everyone will agree that this is a time for readjustment and reexamination of a great many of those standards by which we, as Americans, have lived. Feeling that the circumstances of our time will inevitably force upon us new and difficult problems, California Arts and Architecture will attempt to state for its readers in a series of articles, written by experts, the need for planning. People are, for the first time, deeply concerned with the immediacy of the future and are regarding that future as something not apart from their own personal responsibility.

Facts and figures are crowding in upon us to demonstrate the need for housing, transportation, and recreational facilities for hundreds of thousands of workers in war industries.

Planning within the framework of our social responsibilities is no longer a matter of wishful thinking. It is a problem that cannot be expected nor can it be allowed to take care of itself, unless we care to remain indifferent to the creation of the slums of tomorrow. The moment is here for immediate action and we must be certain that the skill and the knowledge of our technicians is fully employed to prevent a tragic wastefulness that will leave us with an expensive and unintegrated and undigestible residue when the present emergency is past.

Because we have a group of people who have been concerned with the replanning and the future shaping of the physical patterns of our city and our state, we fortunately are not unprepared to deal intelligently and realistically with what might seem to be a hopeless confusion.

This series of articles, of which the one by Mr. Carey MacWilliams, Chief of Division of Immigration and Housing, in this issue is the first, will not be statements by planners for other specialists in their own field, but will present to the public a clear statement of the immediate and urgent needs that cannot be ignored.

The design for human living that is inherent in good planning is not only one of the basic things for which we are fighting, but it is also a vital blow in the battle for the future of our world.

Among the articles to follow will be statements by:

CHARLES E. BENNETT, Director of Planning, Los Angeles City Planning Commission, on *Los Angeles City Planning*.

ARTHUR H. ADAMS, acting Chief Engineer, Regional Planning Commission, County of Los Angeles, on *Regional Planning for Los Angeles County*.

L. DEMMING TILTON, acting Regional Chairman, National Resources Planning Board, on *California State Planning*.

FRANK M. STEWART, Director, Bureau of Governmental Research, University of California at Los Angeles, on *Metro-politan Rehabilitation*.

And from other authorities on Recreation, Transportation, Housing, Plans for Post-war Industrial Stabilization, Community Planning, National Planning, etc.

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## ART

(continued from page 4)

One of the best pieces in the exhibition of sculpture by young Americans, in the next gallery, is a stylized bird in lignum vitae, by Isamu Noguchi. Another good thing is Matthew Safferson's bronze rooster, also stylized. John Flannigan cuts a relief of Jonah into the side of a gray stone whale.

There is a large retrospective show of Eugene Berman also which fills two galleries, and shows very well his progression from the low keyed, poetic and very mural early paintings of Italian scenes, generally under snow, to the drawings tacked on landscapes with pins, the ropes, ruins and drapes of his later period.

The Legion of Honor is showing oils by George Chan, a series of California Missions by Friedolin Kessler, drawings by William Littlefield, and a small show called Birds and Fish in Art. A new addition which has been attracting attention is part of the Marine exhibit from the Aquatic Park, including a large and beautifully done model of the Queen Mary.

Corrado Cagli's drawings of army life, at the De Young Museum, are well done but very similar. It is a little disturbing to find that nearly all the American soldiers in his pictures have Italian Renaissance figures; apparently Cagli continues to see with academic eyes regardless of subject matter. His mural decorations, done for an army building, hit a new low. The other new De Young show is of drawings by Peter Takal. His small landscapes are particularly charming and full of the suggestion of space and detail, done with a minimum of effort; small, sketchy lines, washes of pale color. There are great numbers of drawings, mostly of figures done in single line on very interesting backgrounds, colored, toned, textured, rubbed. At times the backgrounds overshadow in interest what is put upon them; but the effect is pleasing and very clever, if not often profound.

## LOS ANGELES—BY PALMER SCHOPPE

Some wit once labeled Dan Lutz "the El Greco of the Street Car." The painting which inspired this title was among the group of oils exhibited by Lutz at the Los Angeles Museum during February.

These two elongated old Los Angeles Railway hulks in Greco yellow rise up before a leaden sky patiently waiting until the two Zombies, or motormen, in the foreground return to metamorphose them into clattering chargers. (You get to thinking things like that when you look at Lutz's paintings.) Suspense, movement, and even violence are suggested in all his work. These are not snapshots of action, or impressionistic renderings of events, but scenes charged with a feeling of anticipation of things to come.

Subject matter helps a great deal in creating this feeling, but there have been hundreds of paintings of pool halls, deserted streets, old houses and prayer meetings which have done nothing more than present a collection of facts. Lutz takes this material and makes something special out of it. With form and color he makes familiar things come to life and evoke imagination and memory.

The criticism that has been leveled at Lutz for not continuing the old house, street scene series and for branching out into paintings based on Negro spirituals comes, I think, from an incomplete understanding of what he has been doing all this time.

If Lutz were only a collector of picturesque scenes and not an interpreter of them, there should be a striking difference between his earlier paintings and the later "expressionist" work.

However, the same Lutz quality runs through the whole show. To be sure, the earlier pictures give only a hint of the direction he is taking. These are more objective, good documents. Later pictures such as *Cracking Plant*, *Pool Hall*, and *Street Car* show Lutz to be looking closer and telling you what it is that moves him. The jump from here to the spirituals where he is expressing ideas and feelings without the encumbrance of local color is a short one. The very handling of pigment and color throughout the show implies a necessity for change, to tackle new problems and express new ideas. It is ridiculous to expect an artist like Lutz to stand still and repeat past pictures. Put Lutz down on your list of painters to watch. Dan Lutz has got it.

(continued on page 14)



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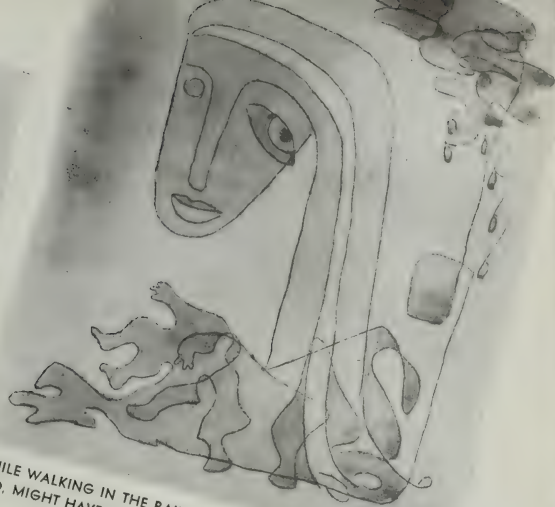


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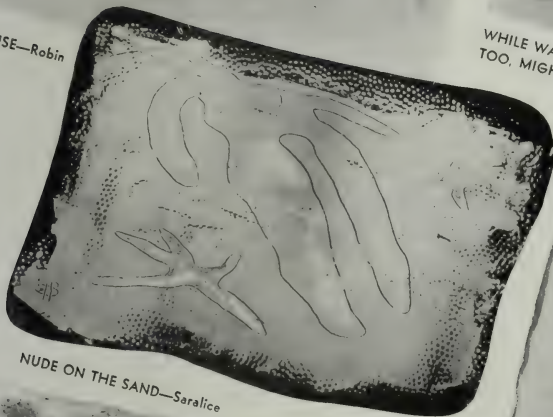
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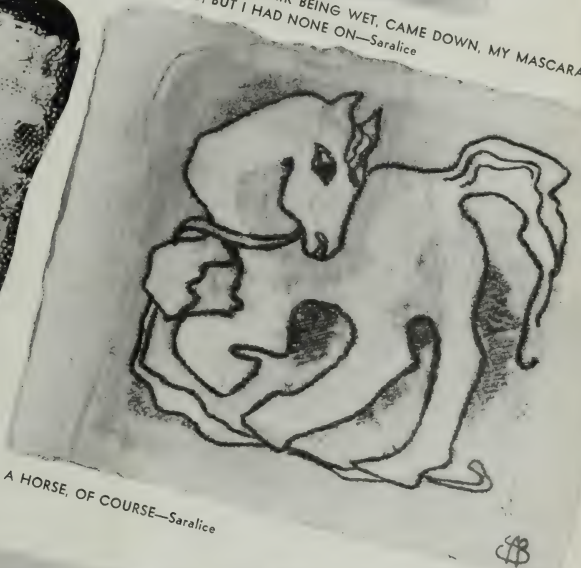
CE BY THE HENHOUSE—Robin



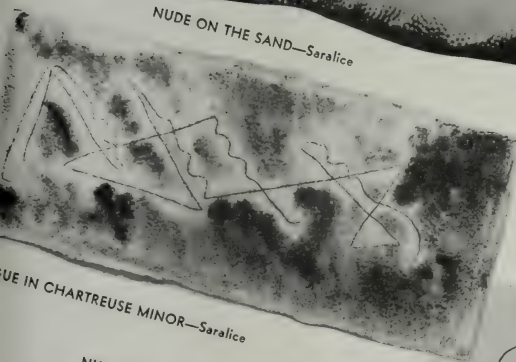
WHILE WALKING IN THE RAIN, MY HAIR BEING WET, CAME DOWN, MY MASCARA, TOO, MIGHT HAVE DRIZZLED, BUT I HAD NONE ON—Seralice



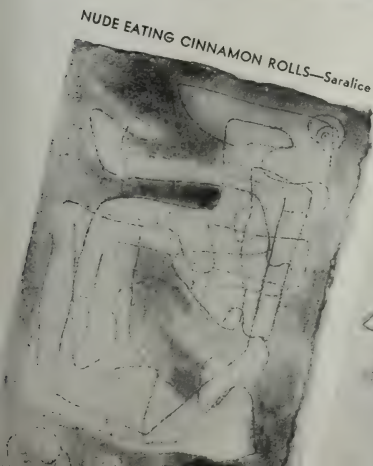
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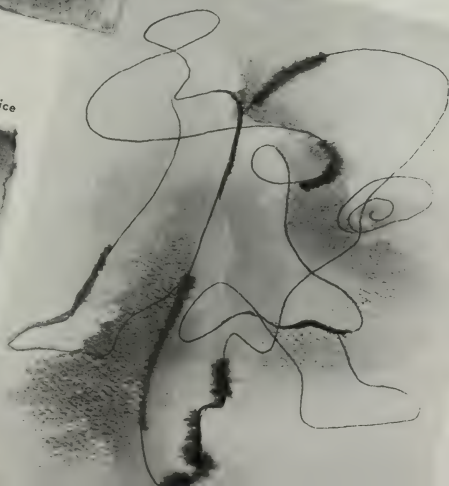
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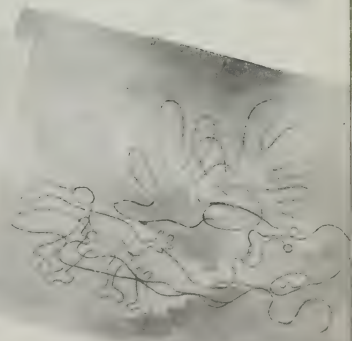
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# LABOR PLANS FOR DEFENSE HOUSING

By Carey McWilliams

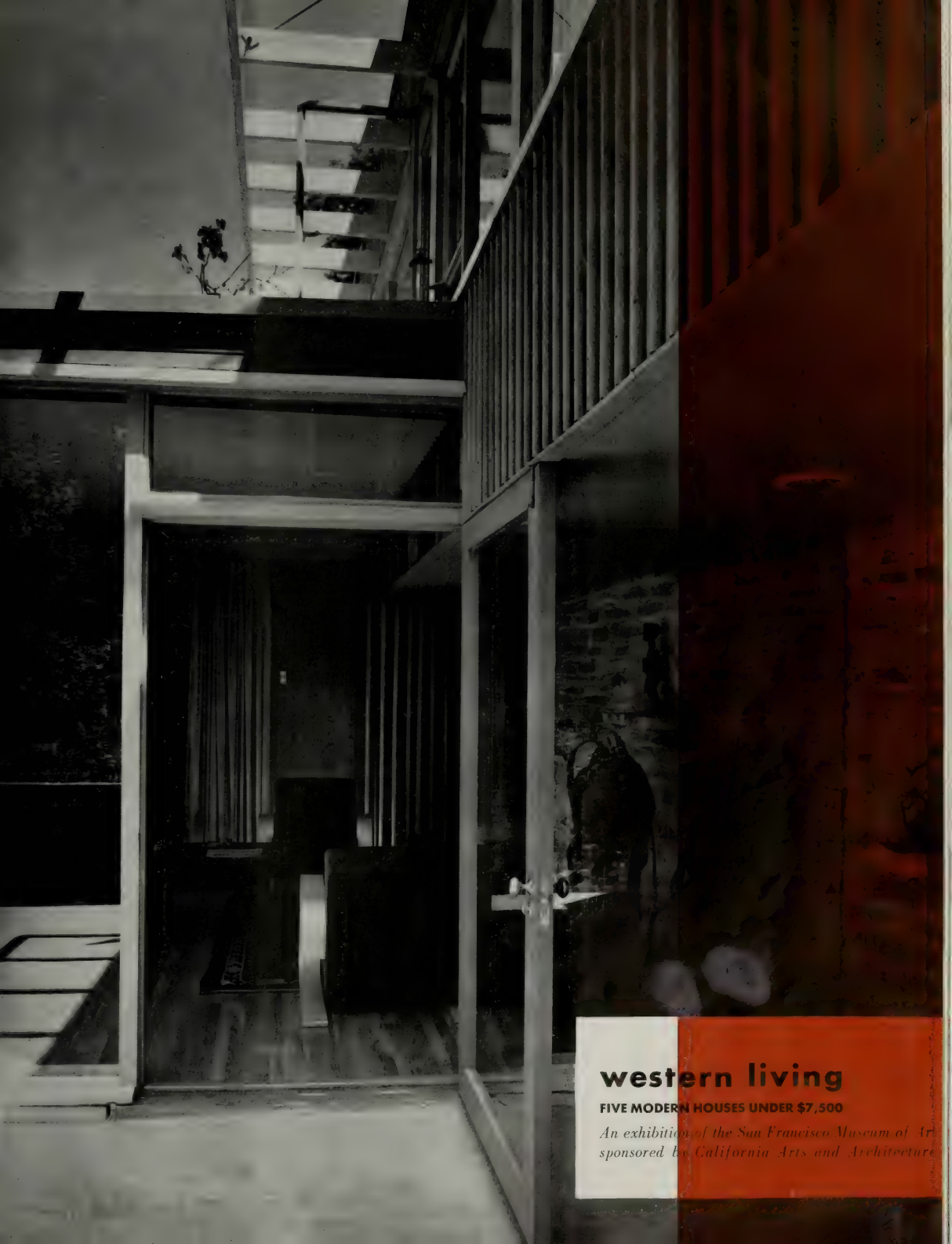
NO OTHER METROPOLITAN AREA in the United States offers such possibilities for successful planning as Los Angeles County. The spread of the area itself and its topography; its physical, social, and financial resources; the characteristics of its population; and its relative newness all make for successful planning. Yet, in the immediate past, it must be confessed that these possibilities have scarcely been explored, much less fully realized. Overnight, however, planning activity has been removed from the realm of the speculative—from being a matter of maps and reports and speeches—and has become a social and economic imperative; a war-time necessity. What planning activity lacked in the past was a set of dynamics powerful enough to carry its objective into effect—a set of controls that could be used for the realization of these same objectives. These dynamics, these controls, are inherent in the national defense program. It was one thing several years ago to sketch out plans for new model communities, in the hope that somehow, somewhere, some time, they might be used or might possibly influence the future development of the community. But today the possibility of building new defense cities, within the framework of the county—and to build them on a soundly planned basis—is immediately realizable, if the community can be aroused to the possibilities that are now presented.

The recent War Workers Housing Conference, held in Los Angeles on February 15th (jointly sponsored by the Citizens Housing Council of Los Angeles and the California Housing and Planning Association), clearly demonstrated the vast stakes involved in the national defense program from a planning, housing, and civic development point of view. In smaller communities, such as Vallejo and San Diego, it is possible to see the dramatic impact of the national defense program; a trip through these communities demonstrates, for example, the existence of an acute housing shortage. But in an area as large as Los Angeles County (4,085 square miles)—larger than Delaware, Rhode Island, and the District of Columbia combined) it is almost impossible to see any development trend. Consequently, the existence of a housing shortage in the county must be demonstrated statistically rather than by first-hand impressions which, in themselves, might prove actually misleading. These statistics, thanks to the excellent staff of the conference,

are now available and they tell a very exciting story. Los Angeles County is today the largest defense production center in the West. Employment in war industries has increased from 70,000 in January, 1940, to 215,000 at the present time; and, by the peak of employment in 1943, there will be a total of 340,000 war workers employed in the area, of whom 81,000, it is estimated, will represent interstate migrants. Around the five chief centers of defense production in the county there is an acute housing shortage at the present time—a lack of low-rental units for defense workers. Employees of the plants located in these areas are traveling fantastic distances to and from work. Some workers, for example, are forced to travel 100 miles a day in getting from home to work. With blackouts imminent, with tire-rationing a reality, these distances become all-important considerations, quite apart from such factors as morale, traffic congestion, and operating efficiency. Mr. Ralph Dorsey, Los Angeles Traffic Engineer, has stated the issue quite succinctly: "Defense workers in the shipyards are using up tires at a rate of 72,000 a year, and indications are that not more than 26,000 tires will be the entire allotment for Los Angeles County for the year." To date virtually no defense housing projects have been constructed in the areas immediately involved. And, in the meantime, as the confidential bankers' research periodical states, "vacancies continue downward, rents continue upward, and residential construction is still declining." Obviously, therefore, a vast defense housing program is required for the county. And the issue immediately arises: what kind of housing? In what quantities? To meet what needs and in what areas?

The general set-up for the national defense housing program is, of course, well known. The Division of Defense Housing Coordination, in Washington, determines the need for defense housing; and the Federal Works Agency, either itself or through other agencies, undertakes the actual construction of defense projects. From the inception of the program up to February 15, 1942, the Division of Defense Housing Coordination has undertaken to determine need upon the basis of its own hasty and necessarily inadequate surveys of local situations. And, in much the same over-centralized fashion, the Federal Works Agency has undertaken the construction of projects once they have been (continued on page 42)





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## ARCHITECTS IN AN EXHIBITION

SIX WELL-KNOWN western architects were recently cited as having made outstanding, original, and important contributions to the development of contemporary architecture. The Western home, as they have helped create it, has been described as the "most advanced domestic architecture in the world today."\* The architects mentioned were: Frank Lloyd Wright, William Wilson Wurster, Richard J. Neutra, Harwell Hamilton Harris, John Ekin Dinwiddie, and Hervey Parke Clark.

The work of Frank Lloyd Wright is known to everyone. Richard J. Neutra has long been accepted as a leader in the profession. William Wilson Wurster, John Ekin Dinwiddie and his associate, Albert Henry Hill; Harwell Hamilton Harris, and Hervey Parke Clark are names widely and well known to the general public and to all students of architecture. Presentations of their work have appeared with regularity in all of the professional periodicals. They are highly regarded as sensitive designers of the frame and mechanism for living which is required by the physical conditions and the way of life in this region. They have been able to create a satisfying expression of their own architectural point of view that has been a natural outgrowth of their conditioning in design.

To study their work, to learn of what this original contribution consists, to set apart for special attention the "Western home" as these men have expressed it, seemed an interesting and worth-while exploration for a western museum of contemporary art to undertake. The San Francisco Museum of Art accordingly invited these architects to exhibit, in a form the public could understand and study, what they themselves considered the characteristic examples of their work.

\*Talbot Hamlin, in *Harper's Magazine*, January, 1942.

They have responded generously. The exhibition will be open from April 7 to April 27 at the Museum. Afterward it will undoubtedly be on view elsewhere in response to other invitations.

From the Museum's point of view, it has two special interests: First, it is the presentation of a development within our own region; second, unlike most exhibitions of architecture, it is not a showing for other architects only. It is an architectural exhibition for the public. These architects seek through the fresh viewpoints displayed in their work to create a means of making their exhibition immediately comprehensible to the average museum visitor. They have used photographs, plans, and the usual small-scale models which are helpful to the layman in visualizing architectural problems and their solutions. They also employ another device—new to such exhibitions, at least in the experience of this Museum—which promises to be the most helpful way of all to explain the subtleties of scale, textures, and materials to the ordinary person—the combined three-dimensional model and perspective drawings on almost natural scale, will permit the use of actual materials in a demonstration of effects and relations.

The San Francisco Museum of Art feels that it is a true privilege to present this exhibition by men whose work is so important in the West; it welcomes this opportunity to express its appreciation to these men for the work and time they have put into creating these exhibition forms and, finally, it is happy to have this small part in the presentation of their work to the larger public which this number of California Arts and Architecture so satisfactorily provides.

B Y D R . G R A C E L .

M c C A N N M O R L E Y





**JOHN EKIN DINWIDDIE, A.I.A. ALBERT HENRY HILL**

"Architecture is not a matter of words but of feelings for space relations and proportions. Any attempt to translate these feelings into words too often becomes stilted and weak in the transition.

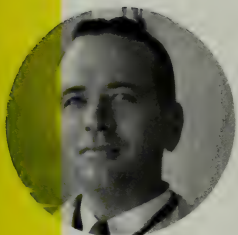
"What is good today will change tomorrow. If a result appears logical and desirable for any such reason or combination of reasons as practicality, comfort, pleasing form, etc., no matter how changed such a result may seem, we work it out regardless of how it may seem in terms of public reaction to it. "It is something like the old axiom, 'If the plan is good, the building must be good.' This is the dilemma of the conscientious architect—to reason so clearly that even if the result seems odd, he is able to prove the case in his own mind and thus have the courage to persuade the often bewildered client to build it."



**HERVEY PARKE CLARK**

"It is my firm conviction that the house constructed on a modest budget, provided the right attitude is maintained and there is good team work among all concerned, is likely to be more interesting than many an expensive house. By the right attitude I mean that it must be seen as a small house and not as a cut-down version of a large one. Only elements which can be properly constructed with materials and skills within the budget should be considered.

"In a group, houses planned intelligently, even if not simultaneously, protect and enhance each other and increase property values. After the war we shall see this principle carried to its logical conclusion in city and regional planning."



**WILLIAM WILSON WURSTER, A.I.A.**

"Mr. Wurster's houses reflect no historical precedent but are frank, simple statements of requisites met in direct terms of mode of construction, materials, and time.

"The office personnel collaborates closely from the preliminary stages through to final completion, and suggestions are passed back and forth freely. Workability is stressed and living qualities considered an end over any preconceived ideas of form or detail.

"Simple materials are exploited for new possibilities, but accepted and tested methods are not discarded for the novel, the different, or the 'too' individual solutions. Materials that do the job best and most efficiently usually provide the most satisfactory esthetic expression for both client and architect, setting no restrictions on genuine imaginative ideas."



**RICHARD J. NEUTRA, A.I.A.**

"Straightforward use of materials and orderly simplicity of layout with friendly openness toward the outdoors have been the consistent aim of this architect for many years.

"Construction characterized by carefully evolved typical mill details, large areas of fixed and ventable glass and easily cleaned wall and floor surfaces results in comfortable, simplified housekeeping, with little toil and low maintenance costs. It gained in the last years of the now past peace an ever-broadening acceptance among the middle class of home owners. In fact, the small low-cost house has played a role of paramount significance in the development of contemporary dwelling standards. Large-scale housing projects of tomorrow might greatly profit from earlier work done in this related field.



**HARWELL HAMILTON HARRIS**

"The design of a building is the design of a pattern for living. The pattern grows in the mind and the imagination of the designer. The shape of the building is the outcome of this pattern, conditioned, of course, by circumstances of site, materials, money and, above all, by social conceptions. The building is complete only when the pattern is complete. It is limited not only by the architect's capacity to design, but also by the occupant's capacity to live. Poverty of living produces poverty of pattern; richness of living produces richness of pattern. The real creation of the architect is not the wall, the roof, the door; it is the melody growing out of them."



The two-story arrangement was suggested by the narrow lot which slopes steeply to the west and commands an uninterrupted view of San Francisco Bay region.

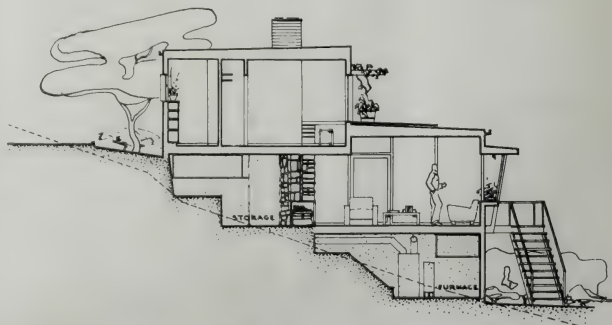
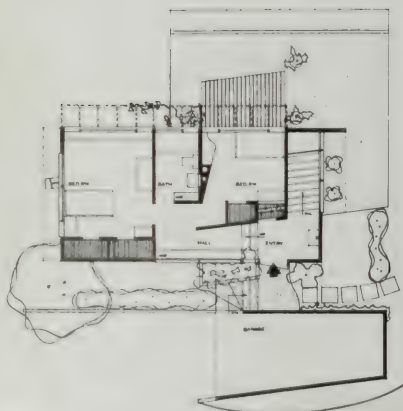
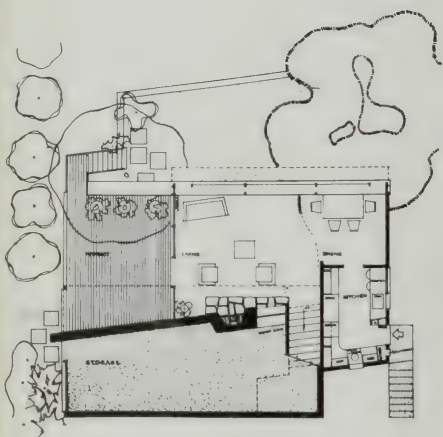
The entrance is a few steps below the bedroom, and privacy is assured by the angle wall which directs one toward the stairway down to the living room. This angle repeats in the stair treads and, on the lower floor, carries across the fireplace wall and out to the terrace. Further intimacy is given the fireplace grouping by the lowered ceiling.

The projecting, hooded, "ribbon" windows across the west wall of the living room frame the panoramic view, the splayed glass carrying the eye out, helping to reduce reflection and preventing outside dust from settling on the glass.

The glass wall at the south end of the living space makes the outdoor terrace seem one with the room, an effect which is enhanced by using a wall of stone and vertical siding both inside and outside the room. The dining space may be separated from the main living room by a curtain on a curved track.

The bedroom windows have open outriggers which serve as a trellis for grapevines planted in tubs, their foliage providing shade in summer. There is a small deck for sunbathing off the smaller bedroom.

The outside of the house is redwood siding stained a gray-green. The west wall of the bedrooms is vertical pine siding with redwood battens stained gray-gold. Trim is eucalyptus, sash and mullions gray-blue. Inside, the end wall of the dining space and the stairwell is Philippine mahogany. The large window at the end of the bath is emerald green "Koolite" glass, with a clear opening unit. Living room furniture is by Aalto; furniture for the bedrooms, the larger of which serves also as a study, was designed by the architects.

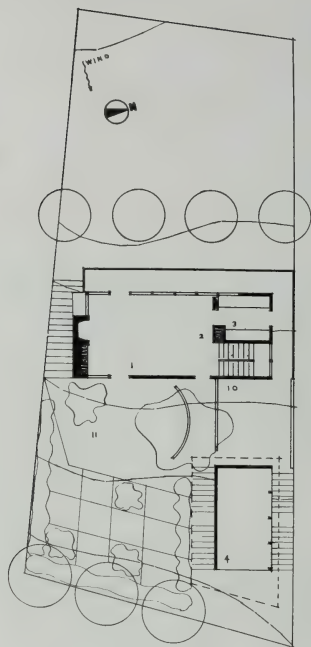




A Hillside House, Berkeley, California; ARCHITECT, John Ekin Dinwiddie, A.I.A.; ASSOCIATE, Albert Henry Hill

LANDSCAPE ARCHITECT, Garrett Eckbo; BUILDER, Albert A. Haskell & Sons; COST, under \$7,500, including furniture





# LEGEND

1. Living
2. Dining
3. Kitchen
4. Car Shelter
5. Bedroom No. 1
6. Bedroom No. 2
7. Future bedroom No. 3
8. Heater room
9. Storage
10. Service yard
11. Patio



0 5 10 15

House for Mr. and Mrs. Hervey G. deBivort

Berkeley, California

ARCHITECT, Hervey Parke Clark

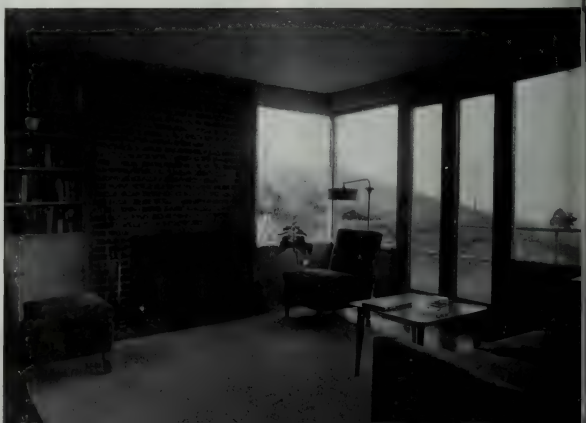
LANDSCAPE ARCHITECTS, Eckbo and Williams

BUILDER, M. Jordan and Son

COST, \$6,300 excluding architect's fee

This is a house as unique in appearance as the plan is convenient. At first it was thought that a one-story house was possible on the lot and a number of plans were tried. Finally it was evident that if each room were placed to have sun and view that some would have to be as narrow as bowling alleys. The reasonable acceptance of the need for two stories produced a better house. A most satisfactory feature is the stair built against a wall of glass which gives a sense of space to the whole interior out of all proportion to the size and low cost of the house.

The narrow lot on a western slope drops 25 feet from front to back and overlooks San Francisco Bay. Prevailing winds dictated a living patio on the east sheltered by the bulk of the house. The late afternoon glare from the water may be cut off by lowering wooden slat blinds. With one exception, there are no windows on the south, because they would look directly at the house which is sure to be built there later. The ideal east-west exposures give sun in every room. The car shelter is at street level and has solid walls only toward the direction of winter rains. The front door is reached down steps







*Photographs by Esther Born*

under a broad sheltering roof. The opposing slopes of garage and house roofs toward one another unify the composition by knitting it together. Outside walls are natural redwood relieved by off-white windows and trim.

The owners, both of whom are away all day at their jobs, required a house planned for indoor and outdoor living at minimum effort of maintenance, and every room should have the view. The second floor is compactly planned, with an unusually large bath.

All rooms are finished with Douglas fir plywood with a thin whitish stain, and ceilings are celotex. The ground floor space, gained on the steep sloping lot, is large enough for storage and a future room and bath. The services, kitchen door, drying yard, meters, etc., are grouped on the north.

# 3

WURSTER

House for Mr. and Mrs. Jerd Sullivan

Saratoga, California

ARCHITECT, William Wilson Wurster, A.I.A.

LANDSCAPE ARCHITECT, Thomas D. Church

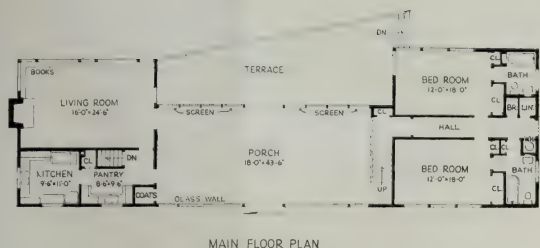
DECORATOR, James Kemble Mills

BUILDER, Raymond W. True

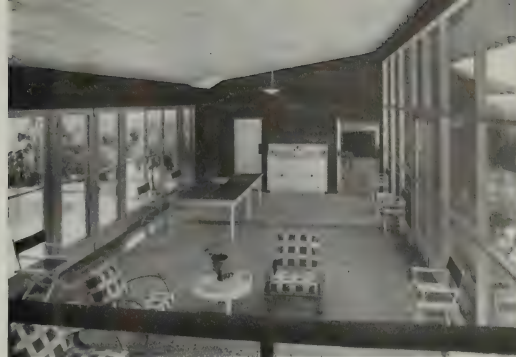
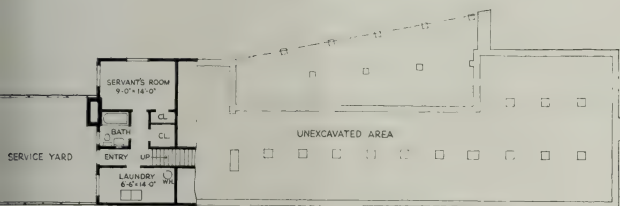
COST, about \$7,500







SCALE 0 5 10 15 20 FEET



This house is a typical Wurster design—free, open, untortured. It expresses a type of living. The owners, who live in San Francisco, wished a summer and week-end retreat complete with home comforts. A hill-top site commanding a fine view of surrounding mountains and valleys was chosen; it and the sun dictated the placement of the house at right angles to the slope, an arrangement which left space for laundry and servant's room at the lower end. A large glass and screen porch with ceiling sloping up toward the view was placed as a division between the owners' bedrooms and the service and living rooms. Glass protects this porch on the windy entrance side—screens only on the opposite wall. There is no garage. Exterior walls are 1x10-inch redwood bevel siding treated with one coat of boiled linseed oil. Interior walls and ceilings are plastered—bedrooms with sand finish integral color, and service rooms smooth and painted. Living room walls are finished in a "Duali" plywood, untreated. Porch end walls of bevel siding and ceiling of 1x10-inch flush boards are painted white. Doors and sash are painted with lead and oil to insure their proper functioning. Roof is cedar shingled. Floors are 1x6-inch pine tongue and groove. There is no heating system but a fireplace in the living room and electric heaters in the bedrooms adequately handle summer cold spells.



# 4 NEUTRA



Erected on fairly level ground in Brentwood, the house serves as a home for two musicians, the husband a composer, the wife a violinist. The basic requirements were to avoid interference between the two musical activities and to provide comfortable space for both, as well as for housekeeping and for informal entertaining. Care of the garden is the hobby of the owners.

A large acoustically correct living area with a study bay and another bay for dining forms the heart of the plan. This space opens through a sliding glass partition to a covered porch and thence into the flagstone paved garden patio. Tract restrictions required a sloping roof. The redwood ceiling which follows this slope gives warmth and height to the room and permits high views toward the woody western hills. The fireplace arrangement, with its low couch and convenient book shelves, invites relaxation, and the grand piano is placed to serve both for social moments and for the work of the composer in connection with the built-in desk and score files.

Opposite the sliding patio door is the dining alcove, easily accessible from the kitchen and equipped with upholstered seats and a blonde birchwood table which may be conveniently lowered to tea-table height, becoming thereby an adjunct to the living room furnishings. The kitchen and service areas form one unit, separated for use only by the breakfast bay with fabricoid upholstered seats for four. The service entrance adjoins the double garage.

Two private rooms with bath between open out to the rear garden lawn, planted with fruit trees and berry bushes. The larger of these is the bedroom, done in cream and deep blue, with a mirrored dressing niche and batteries of hanging wardrobes and drawer sets.

The smaller room, farthest from the composer's study, is a practice room for Mrs. Maxwell, with upright piano, instrument compartment, score cabinet, and couch.







*Photographs by Julius Shulman*

**House for Mr. and Mrs. Charles Maxwell**

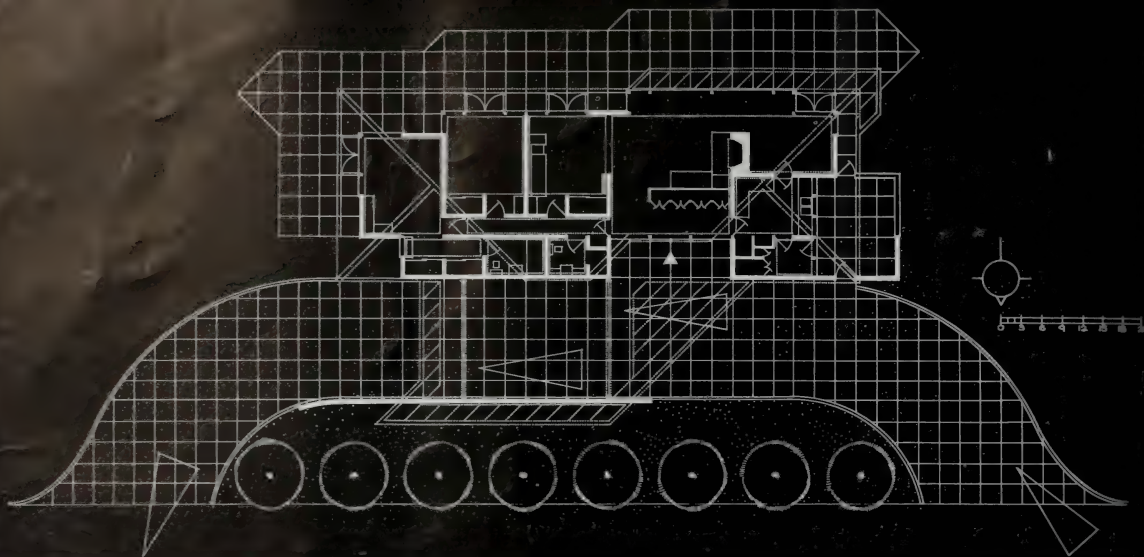
**Brentwood, California**

**ARCHITECT, Richard J. Neutra, A.I.A.**

**BUILDER, W. R. Groschan**

**COST, \$6,750 excluding architect's fee**





**House for Miss Greta Granstedt**

**Hollywood, California**

**DESIGNER, Harwell Hamilton Harris**

**COST, \$6,000**

The property slopes down from the road which is on the north. The lot consists of a small finger of land bordered by ravines on two sides. The view to the south is through the Hollywood hills. All major rooms are oriented to this view and open out to a terrace garden.

The house was built for an actress and her husband, a man of many interests, who wanted a room in which to pursue his hobbies of painting, woodcarving, and boat designing. The studio which resulted from this desire may be opened into the living room for entertaining or closed and used as an emergency guest room.

Privacy for the living areas is insured by the lengthwise circulation along the north side. There is a drive-through garage; clerestory lighting in living room, hall and bathrooms, and ample closet space.

Materials include pinkish tan stucco, white composition, natural fir, natural redwood, deep turquoise blue paint.







*Photographs by Fred Dapprich*



## COMMUNITY BUILDING

### PRIVATE DEFENSE HOUSING

Los Angeles, California

### OWNER AND BUILDER

Ed Krist

### CONSTRUCTION SUPERINTENDENT

Ellis Mendenhall

There are three elements of importance typified by this housing project in a vital defense area: It is being done by private interests, it is using "production line" methods and tools, and it is producing homes for sale considerably below their usual market value. That portion of the project shown here is a unit of a program which will produce a total of 3,000 defense living units.

It carries with it the story of a private company which began by building ten houses a month in 1939. In 1940 the company was building at the rate of two houses a day, or sixty a month. In 1941 it was building four houses a day, or 120 a month. At present, in order to meet war-time demands for housing in vital defense areas, it is building at the rate of ten houses a day, or 300 a month.

In 1939 it started building houses to sell for just a little less than \$3,800, but inquiries were mostly from people who couldn't afford so much—people in the \$1,500 to \$2,100 a year salary classes. A "guinea pig" house of five rooms and plenty of space was built late in 1940 to sell, with lot, at \$2,800 to \$2,900. These sold faster than they could be erected, thus increasing the output. The company decided to do all its work, rather than using sub-contractors, making possible better quality at the price.

The houses are unusually well built, having hardwood floors, gas heat, gas water heaters, red cedar shingles or white pine siding, steel sash windows, tile kitchens and baths, and other extras. Design of the individual houses is pleasant, and sites are well landscaped. Streets are curved to reduce the speed of traffic and to avoid a "lined-up" appearance—no through traffic is possible in the tracts. The company deeds a piece of property in each tract to home owners for community purposes, such property being administered by community associations.

This unit numbers approximately 300 houses, bringing the total so far built to more than 1,000. Two hundred more were started this month, and approximately 2,300 others will be started this year. In order to make the homes more readily available for incoming defense workers, some of the later homes will be put on a rental basis. All will be erected near defense plants.

The Ed Krist Company, which is building the homes, is headed by Ed Krist. Dale Reed is general manager; Ellis Mendenhall, general construction superintendent, and Harry S. Huddleson, general warehouse manager. Mr. Krist, who was with the Harry Culver Company from 1920 to 1930, retiring as divisional sales manager, returned to active business in 1939 when the Ed Krist Company was formed.

### RADIAL SAWS USED ON PROJECT

The production of ten houses a day in the building of 3,000 houses in the Los Angeles defense area makes one of the largest mass housing projects in the country. It not only is making new records in construction time, but in so doing the purchaser is getting more for his money as well. Considering time as an important factor and the necessity of substantial savings in construction of low-cost housing projects, many builders in Southern California have adopted factory methods of precut framing as pioneered several years ago in Los Angeles





# products & practices

by the West Coast Lumbermen's Association, where field tests were made with the cooperation of the Building Contractors Association of Southern California and the Lumber and Allied Products Institute of Los Angeles.

In 1939 some 500 builders saw a practical demonstration of precutting of framing members in the assembly department of the Consolidated Machinery and Supply Company, Los Angeles, builders of the "Comet" radial power saw. Here they saw No. 3 dimension lumber precut to exact lengths of the higher grade while cutting out knots and defects. As a result of these tests and demonstrations, numerous lumber dealers set up radial power saws with roller extension tables and stops for cutting the desired lengths as required on house construction. This was discussed in an article on Precut Framing (in two parts) in the *American Builder*, March and April, 1939.

It was only natural, then, that with the development of large-scale building in Southern California these contractors with a previous knowledge of precut framing methods should take the next step on the pre-fabricating of certain sections of the buildings in a central plant on the job site. Precutting was beneficial. It was during this process of development that many contractors realized the importance of the performance of power tools on the job. Activity was planned around the power saw even to the extent of ordering the lumber to be loaded or stacked for delivery in the order in which the various pieces were to be used on the job. It was pointed out that with a good power saw and an alert sawyer it was possible to have a structure with all cuts true and square and with the elimination of much later grief such as plaster cracks, etc., due to sagging and settling as a result of uneven cuts made by a number of carpenters using an improvised miter box.

One of the most important considerations in setting up for a large scale housing project, therefore, is the thorough consideration of the type of equipment and the method to use. Of all the equipment available, perhaps the most popular saw and the one most frequently seen is the radial type or overhead arm power saw. The pictures shown of the Krist job show a central plant for pre-fabrication of wall sections, etc. Here in this production plant are three different sizes of the Comet radial power saw. In Southern California the Comet radial saw, because of its unique design and construction and ability to make such a wide variety of cutting operations, has played an important part, not only in the construction of large scale housing projects, but in many of the large cantonment jobs as well. On some jobs from ten to fifteen Comets were used. Some were set up with special equipment for cutting the seat cuts in rafters, ten at one time and at the rate of one second each actual cutting time.

Time is an important factor in completing eight houses a day. Mr. Krist has also a central mill where all cabinets, frames, moulding is turned out exactly as specified and as needed. A visitor in this modern plant will see an amazing assortment of machines such as stickers, drum sanders, shapers, jointers, boring machines, band saws, belt sanders, variety saws. This job is running ahead of schedule and a great deal of credit is due to Mr. Krist's able superintendent, Ellis Mendenhall, and the versatile mill foreman, E. G. Vaughn, who have taken advantage of what was available and known about precutting of lumber and have further expanded these beneficial methods to suit their own particular needs in turning out ten houses a day.

Among the early pioneers of large scale housing projects in Southern California is the Percy Hilton Company, which came over from England to build 300 houses near San Gabriel. Wyvernwood, built at a cost of \$6,000,000, was the

largest rental housing project ever undertaken in the United States. And more recently the Naval Housing Project and the Kearny Mesa Housing Project in San Diego, where over 3,000 houses were built in a hurry to meet an unprecedented demand.

Modern methods were used. Modern power tools accelerated this activity, operating in some cases 24 hours a day. They had to be good.

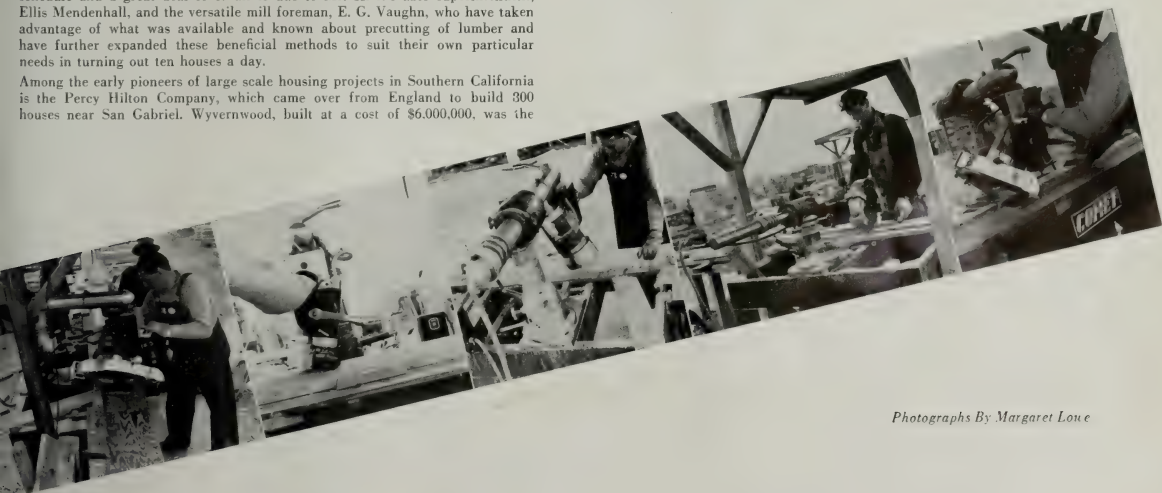
## SPECIAL RED CEDAR SHINGLE SIDING

Being non-critical and readily available in large quantities, red cedar shingles have found widespread usage on large building developments throughout the nation. Not only are they to be seen on the roofs of war-time housing tracts of all descriptions, but they are also popular for sidewalls. A large number of the 1,000 units now being completed in the Los Angeles defense area by the Ed Krist Company have these shingle sidewalls—applied in the modern style known as double-coursing.

The double-coursed shingle sidewalls employed by the Krist company demonstrate the fine results which can be obtained from this new method. The shingles were applied on 1x6 sheathing boards, these being spaced apart on 12-inch centers, which is equal to the shingle exposure. A considerable saving in sheathing boards, and labor in application, was thus made. Each course of shingles is laid double, with a No. 1 grade shingle for the outer course and a No. 2 grade shingle for the inner and completely concealed layer. Therefore, half of the shingles used are of a lower priced grade, although the construction standards are not sacrificed in any way because the inner course is completely covered by the outer layer. The use of these two-layered courses permits an appreciable increase in the weather exposure, which in turn provides greater wall coverage per bundle of shingles. Sixteen-inch shingles were used by the Krist concern, and these were laid 12 inches to the weather. Two other shingle lengths are common in the industry—eighteen-inch and twenty-four-inch. Maximum double-coursed sidewall exposures of 14 and 16 inches are recommended for these two grades.

The shingles in the under course are attached to the sheathing boards in varying manners, usually with a single 3d nail, because in later nailing the outer shingles are firmly attached. Two 5d rust-resistant nails are recommended for each outer course shingle, applied about two inches above the butt line and  $\frac{3}{4}$  inch from each edge. The outer course of shingles should be permitted to overhang the inner course about  $\frac{1}{2}$  inch, as this provides a better rain-drip as well as brings about a cleaner and deeper shadow line. It is easy to lay shingles in this manner by using a strip of shiplay, or any other lumber with a rabbeted or rebated edge, as a straight-edge for lining up the shingle butts.

The appearance of double-coursed shingle sidewalls belies their economy, for they look extremely rich and substantial. The wide exposures, coupled with the deep and impressive shadow lines of the double layers, appeal to architects and



Photographs By Margaret Loue

# 25,000 Water Heaters

Built for Defense Housing Units



**D**URING 1941 we furnished a total of 25,000 water heaters for major national defense housing projects throughout the United States... including 1,000 for the Ed Krist Company. These are GOOD water heaters, which is why the Krist company plans to use 2,000 more this year—and why thousands more are on order for other major housing projects, many of them in the vitally important western national defense areas.

## MERIT HEATER COMPANY

R. W. TARLETON, General Manager

133 West Palmer Street

Compton, California

others of artistic temperament. These twin attributes—economy and beauty—are responsible for the gaining popularity of sidewalls double-coursed with red cedar shingles throughout America today.

### FRAMED WITH PONDEROSA PINE

All of the houses are framed with sugar pine and ponderosa pine. Although these woods have been used extensively for similar framing in the Middle West and in the East, this is the first time they have been used in quantity in California. In the construction of a home the frame is of comparatively low cost material. Since it is covered by finish materials, appearance is not a factor. Yet, upon the frame rests a great responsibility. Shrinkage of the individual pieces or their failure under strain or stress has very unpleasant results, and may cause costly repair bills. This shrinkage is more frequently caused by the drying out of green lumber after erection. Such a condition is unnecessary.

Western pine framing lumber offers the best possible insurance against such difficulties because these woods are so carefully seasoned—actually milled when dry. Furthermore, because of this dryness and their resistance to warping and twisting, these woods are more easily applied during the construction and are less apt to cause subsequent distortion of the frame. Therein lies an important difference between Western pines and some other woods—an added safeguard for home satisfaction. Their strength is wholly adequate for the uses to which they are put; they are light to handle, excellent to nail, and are easily cut and fitted on the job, which are factors in keeping labor costs down.

However, in such construction, strength is not the only factor. The frame must not warp, twist or shrink materially if such difficulties as sagging floors and partitions and sticking doors are to be avoided. The wood used for such light framing purposes should, in addition to sufficient strength, cut readily in any direction, come to the job well manufactured after seasoning, shrink little, and take nails without splitting. This means that the wood selected should meet the following requirements: 1. Strong for its weight. 2. Easily worked. 3. Well manufactured after seasoning. 4. Slight shrinkage. 5. Take and hold nails without splitting.

### OAK HARDWOOD FLOORS INSTALLED

In this project, as in most others, the main rooms of the houses have oak floors. Many years of experience have taught nearly everyone that the oak wood finish floor gives the most in beauty and texture, coupled with the greatest wear and lowest maintenance cost and greatest insulation against cold that it is possible to obtain in any flooring material for these rooms. This experience with oak flooring is so universal that it is readily acknowledged as the most acceptable floor for housing by architects, builders, and most of all by housewives throughout the entire country. This, of course, is pleasing to the engineer for all of this is furnished to him at a lower initial cost than any other comparable type of floor covering.

In this project, one-half-inch thickness of oak is being used on all floors. This entails a slightly higher initial cost, but the wear is so much greater than that of three eighths-inch thickness. This assures the engineer that the additional cost is well worth while. The Bruce oak flooring is being used exclusively in these installations due to its constant uniformity of grade and evenness of milling. E. L. Bruce Company, being the largest manufacturer of oak flooring, is considered to be the best able to furnish these materials promptly in such large quantities without having to in any way deviate from their usual top quality or excellent service.

In a large number of the very nicest homes in these tracts, the Bruce Factory Finished Block Flooring and the Bruce Factory Finished Streamline Flooring have been installed. These types of flooring lend a great deal of added design and beauty to the home. The finishing of the floor at the factory also greatly reduces the required time of job installation and enables the builder in this manner to far more rapidly complete the structure, while adding to rather than detracting from their beauty and durability. Hammond Bros. Corp. of Santa Ana, which was the outlet for the floors, maintains a fleet of trucks, numerous floor finishing machines, and have a large crew of specialized floor mechanics to keep these and numerous other projects rolling well ahead of schedule.

### SPECIAL WATER HEATERS USED

The Krist company has used more than 1,000 gas water heaters made by the Merit Heater Company of Compton, Calif., so far and has placed an order for nearly 2,000 more. The Merit company has been one of the largest suppliers of water heaters for defense housing and correlary housing projects, having supplied more than 25,000 heaters in all parts of the United States during 1941. In addition to the normally used 20 and 30 gallon heaters, it also has furnished heating equipment for many army cantonments, airports and naval bases. These have included booster-type systems where high recovery is required. In order to meet government cantonment requirements, engineers of the company designed and built, with the approval of the American Gas Association, what they believe is the largest self-contained booster-type heater ever approved by the A. G. A. This is the company's model BF-250. It has a 143-gallon storage capacity,

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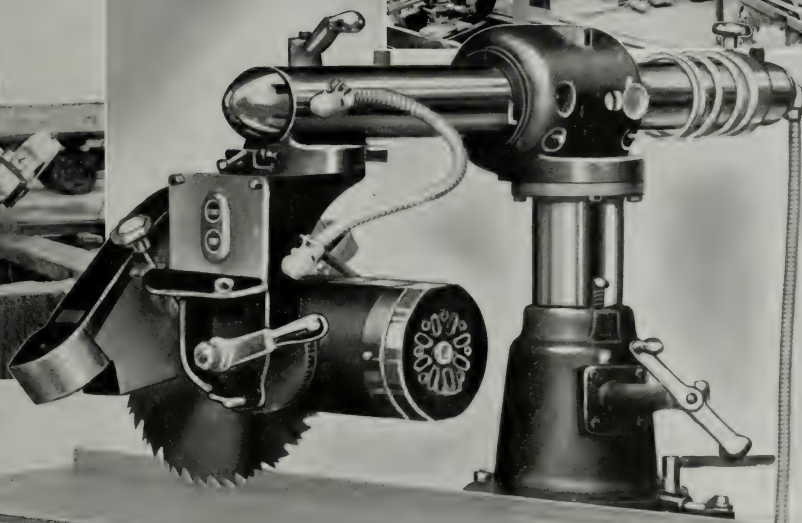
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150,000 h. t. u. input and a recovery of 210 gallons per hour. Where the government requires large booster heaters for use in conjunction with a separate storage tank the company can provide its A. G. A. approved model E-250. This has a storage capacity of 75 gallons, 180,000 h. t. u. input and a recovery of 252 gallons per hour.

Sales of the company's heaters cover the entire country and the Territory of Hawaii. A few months ago it completed delivery of approximately 1,000 units for the Navy personnel at Honolulu. Other deliveries include 1,200 units for the Navy personnel at the destroyer base at San Diego, 600 units for the Navy personnel at Corpus Christi, and more than 3,000 heaters supplied for defense workers at Vallejo, Calif. It furnished more than 1,000 heaters on the Sunnyvale Housing Project at San Francisco, one of the first such projects.

### HOUSES HAVE OVERHEAD GARAGE DOORS

All of the Krist houses are equipped with overhead garage doors which were installed by J. M. Hillhouse of the National Door & Service Company of Bellflower, Calif. These doors are easily installed, operate silently, are sturdily constructed and are low in cost. They have an overhead clearance of 15½" and a sidewall off-set without use of cribbing of 0" to 14". The pivot type hardware used on these doors gives the maximum efficiency. It can be applied to most any type of garage door, old or new. It is made for long wear, and does away with annoying upkeep and adjustment.

## M A T E R I A L S

*As a further extension of its services to those concerned with the problem of defense construction, California Arts and Architecture is establishing this column as a monthly feature. It offers information obtained directly from manufacturers on the uses and availability of key materials and products for the war effort.*

- From the Kawneer Company, Niles, Mich.: Company has had extensive experience in fabrication of rustless metals, now making many vital items for war program. Has available stocks store fronts in West. However, manufacture Kawneer aluminum windows, rustless steel doors and entrances impossible until extruded aluminum shapes can be obtained again for construction work.
- From the Libbey-Owens-Ford Glass Company, Toledo, Ohio: Various types flat glass used extensively in aircraft, other types defense plants. Particularly Blue Ridge Alko glass for glazing large wall areas. This glass not transparent, is heat-absorbing, assisting in temperature control. Also reduces glare, diffusing incoming light. Also producing various kinds of glass to release aluminum, steel, other critical metals. These include structural opaque flat glass in color for table, counter tops; heat-tempered or regular clear plate or patterned flat glass for shelving; bent, fire-polished, heat-tempered translucent colored plate glass for metal reflectors in fluorescent and other types lighting fixtures; Vitrolite and Vitrolux for facing uses.
- From West Coast Screen Company, Los Angeles: Nationally famous Hollywood Junior combination screen, metal sash door widely used on defense area housing projects. Is ventilating screen door, sash door, permanent outside door—all three in one. Exterior door ¾" or 1½" thickness, sufficient to withstand severest weather. Patented metal weatherstripping closes space between double hung metal sash, sealing out dust, rain, snow, and cold when sash is raised, locked. Raising or lowering sash by finger-tip control provides ventilation—warm, stuffy air rises, is drawn off through top opening and cool air enters through bottom. Entire sash can be removed by turning catch, allowing ventilation through entire screen opening. Door obviates use of extra sash, screen, or storm doors. Great economy is space-saving feature—can be hung to swing either in or out, leaving available for use all floor space usually lost in kitchen or entry way when ordinary door, which requires additional protection of screen or storm door, is hung to swing in. When hung to swing out, weatherstrips itself. Doors are available despite defense uses.
- From the Formica Insulation Company, Cincinnati, Ohio: Formica plastic building and furniture sheet widely used in war effort, considerable percentage normal output being so used. Is colorful plastic surface veneer usually ⅛"

### FURNITURE for DEFENSE HOUSING

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thick, glued to plywood to form table tops, doors, tops for bedroom, stateroom furniture. Also provided as a wallboard. Formica table tops used in large percentage of service eating places. Non-absorbent, chemically inert, therefore highly resistant to stains from ordinarily used liquids, mild cleaning alkalies. Not brittle, doesn't chip, has half specific gravity of aluminum. For blackout purposes, Formica is producing direction signs in both fluorescent or phosphorescent inks. Fluorescent signs activated by ultra violet or "black" light. Phosphorescent signs, activated by ordinary light, glow brightly for about two hours after activation, making them valuable during long blackout periods on warships, etc.

■ From Skilsaw, Inc., Chicago, Ill.: Has just announced new Model 825 saw, lighter, easier to use on 2-inch rough lumber for studs, rafters, joists in framing buildings of all kinds. Bevel-cuts lumber up to 2 3/4 inches thick at 45 degrees. Excellent for all production sawing in wood, metal, stone, tile, compositions. Cuts aluminum, copper up to 1/2 inch thick, lead sheets up to 1 inch thick. Also announced new 3/4-inch Skildrill, particularly suited for fast production drilling. Light weight, perfect balance, power. Weighs 2 3/4 pounds, is 6 1/2 inches long and 2 1/16 inches wide. Fits in palm of hand for close work. No-load speed of 1800 r. p. m., full-load speed of 1050 r. p. m. Drilling capacity, steel 1/2 inch, hardwood 1/2 inch. Widely used defense construction. Available.

■ From The Trane Company, La Crosse, Wis.: Complete line heating, cooling, air conditioning products, widely used all types military, naval, industrial construction. Produces blackout ventilator, roof installed, weatherproof, light-proof, providing positive ventilation.

■ From Owens-Illinois Glass Company, Toledo, Ohio: Developed method of installing glass block in wood or masonry framework using minimum of steel. New booklet of blueprint details available from company. Useful in defense plants because provides light without visibility, saves metal for use in arms manufacture, immediately usable in non-priority buildings where steel would cause delay. Light directional block directs light up to ceiling for reflection down to desks, work areas; glass block excellent substitute for sash in rehabilitation of factories.

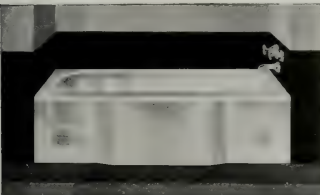
■ From The Mengel Company, Louisville, Ky.: Offers only hardwood plywood panel in price range with grain running long way of panel, eliminating all face joints. Gum, mahogany, walnut, birch, or oak Mengelboard bonded with moisture-resistant resin adhesive. Can be papered. Mengel and Wel-Built flush doors, insulating grid core, poplar siles, plywood panel facing, save on finishing, especially in large installations.



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## MAHLER

continued from page 19

genius in such poets as Li Po, he produces a true *Song of Earth*, an earth without further revelation than pleasure and suffering, an earth which must be accepted on such terms.

His last symphony, the *Ninth*, goes even beyond this. As Mahler once abandoned heaven, so now he leaves the negative peace of drunkenness and satiety. The *Ninth Symphony* is an epic of defeat. It is Mahler's greatest symphony. If music, like sculpture, can find an ultimate endurance not by pleasing but by meaning, it is among the greatest of symphonies. The *Fugue* rattling and shattering the world of pleasure like an earthquake, the ending *Adagio* which comes down into silence.

I think many will agree that the world which looks to art for pleasure preserves art for its meaning. Whether or not this meaning in essence can be wholly expressed, we value and even rate and rank those works that by a genius of necessity do in some way express it. Works which do not express it disappear among many other lighter vanities.

## Garage Doors

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For this reason, and for this reason primarily, any creature able to know the spiritual quality of Vittoria or Bach, able in some measure to share the spiritual maturity of Beethoven's *Solemn Mass*, *Ninth Symphony*, or last quartets will learn to participate in Mahler's symphonies on this same basis, to value them on their own terms.

## LABOR PLANS

continued from page 22

approved by the coordinator. The results have not been satisfactory; in many areas the program has been seriously mishandled. One cannot visit the defense housing projects in San Diego, for example, without being impressed by the lack of adequate planning so strikingly apparent in all these projects. They lack access to highways, community facilities, commercial services—most of the things, in other words, that go to make up a modern community development. Much of this confusion, improper planning, and hasty execution might easily have been avoided by timely consultation, not only with local officials and agencies, but with the consumers of defense housing. This would have been the proper functional approach to the problem; it would, also, have been the democratic procedure. There is no reason why defense workers themselves, organized as most of them are into well-disciplined trade unions—should not have some voice in the determination of the kind and character of the housing which—all agree—must be largely provided by the government for their accommodation. Instead of following this simple procedure, housing has been "handed out" in a rather hit-or-miss fashion.

It was to meet just this situation that the War Workers Housing Conference was called. The program adopted by the conference (which was attended by 136 delegates from the American Federation of Labor unions engaged in defense production in the county and 96 CIO delegates) is a bold and constructive statement. It calls for the construction by the government of 60,000 new dwelling units for war workers in the county, over and above the units now planned or under construction. It specifies that these units should be built in readily commutable areas from defense plants in five major areas (Burbank-Glendale, Inglewood-Hawthorne, Santa Monica, Southwest Los Angeles, and Los Angeles-Long Beach-Harbor area). It suggests that at least 85 per cent of the units should be utilized on a rental or sound mutual home ownership basis, rather than held for speculative sale. The conference also determined that these units should rent, including utilities, for not more than \$40 per month, so as to make them actually available to defense workers who make, on an average, about \$1800 a year. In clear-cut terms, the conference insisted that full and adequate community facilities must be provided as an integral part of these projects (such as nurseries, playgrounds, administrative offices on the premises, community and recreational facilities). It also stressed that essential furniture of simple standard design should be available in public war housing projects, either on a rental basis or on modest monthly payments. Significantly, the conference stated that there should be no discrimination, as to tenants, on the basis of race, creed, or color (unfortunately, discrimination has crept into some of the projects built to date). Lastly, the conference stated that "there must be maximum participation in this housing program of existing local housing authorities, planning commissions, citizen and labor committees, to the end that the program may be carried out most efficiently and in accordance with the best modern planning practices." As to the type of housing, the conference was unanimously of the opinion that in the Los Angeles area there was no justification for demountable housing and that the mutual home ownership type of project (the so-called Camden plan, sponsored by Col. Lawrence Westbrook) "offers the greatest promise to union workers." Furthermore, the conference set up a permanent labor committee, representing both A. F. of L. and C. I. O. unions, to see that this program was put into effect.

Here, then, is a comprehensive program—a program initiated by the defense workers themselves and carefully checked, as to estimates, by a competent staff of technicians in the housing and planning field. Whether or not one approves of all details of the program, one or two considerations cannot be ignored. In the first place, Los Angeles County will necessarily receive, in the next year, a large allotment of defense housing; and, second, this housing will, whether we like the idea or not, profoundly influence the future appearance and layout of the community. Shall this vast housing program be carried out in a haphazard manner, without relation to the future growth and development of the region, or shall it be carefully planned with respect to the present and future needs of the community? That, in essence, is the issue, and it is the most important issue, from a housing and planning point of view, that the county has ever had to face.



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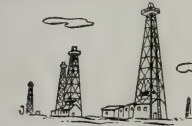
**SUPER-Harbord plywood** for guard shelters at bridges and other vital spots—may be made on production basis. State and county highway departments, as well as industrial plants are prospects for these shelters.



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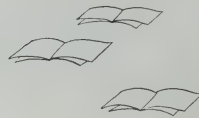
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# books



THE MOON IS DOWN, John Steinbeck (*The Viking Press*; \$2.00).

By the time this reaches print, everyone who habitually reads books will have read Steinbeck's *The Moon Is Down*. And that won't be the end of it. A month from now it will have been read by people who haven't read a book since *The Rosary*.

In fact, a month from now the dinner table intellectuals will probably have turned against the book. They will be affecting comic shudders at the mention of it (if one can't be distinguished, one can at least be different, as they say in Congress). They will be taking the tone of pretty dismay: "Dear Mr. Steinbeck, how COULD you?" This, of course, will not affect either Mr. Steinbeck's peace of mind or his royalties—if, indeed, these two can properly be considered as separate in an author's mind. Dinner table intellectuals don't really count. Sensible people don't chit-chat at the dinner table: they eat. The only people who can talk intelligently and eat intelligently at the same time are the Russians, who are, of course, an exception in every way.

Steinbeck will collect a fortune from the book; he will collect a fortune from the play royalties; he has already collected a fortune from the motion picture rights. *The Moon Is Down* was born with a silver spoon in its mouth, and this comment is written with full consciousness that no one will pay the least attention to it.

*The Moon Is Down* presents a small town conquered by a combination of blitz warfare and fifth column activity, and it shows how this town sets about to disintegrate the conqueror and to regain its independence. The theory is that a free people cannot, in the long run, be conquered. Steinbeck presents the idea with a minimum of characters, which makes for a desirable condensation of narrative, and also reduces the overhead of the stage version. The message is exactly what we want to believe now, and what we damn well ought to believe. Since the novel is such an eloquent avowal of hope, it may not matter that it falls short in logic.

We see Steinbeck's little town, in an unidentified country, bewildered by conquest, and wondering for awhile if conquest is really an evil. Then comes recognition of the fact that it is an evil, and there follows a steady rallying of the spirit of resistance, and of the guerrilla tactics whereby this spirit is turned into action. The case is presented with moderation and with persuasive skill. You read and believe. Your spirits rise, you are convinced that the righteous weak will eventually win out over the unrighteous strong.

Later, though, your head clears itself of the magic of Steinbeck's writing, and you admit that he hasn't proved his point. Not that you care: it's a fine book, a memorable book, a moving book, and you'll see it on the stage and on the screen as soon as you have the chance. But the fact remains—he hasn't proved his point.

You cheer the magnificent courage with which the old mayor, at the end of the story, faces death. But his courage doesn't keep him from being shot. Citizens of the town risk their lives to blow up bridges and mines, and to bump off totalitarian invaders one by one. But the invaders, in return, can bump off the citizens ten by ten, and in a pinch they can blow up the whole town. The conquered people, of themselves, are getting nowhere. Their hope ultimately lies, not in their own courage and righteousness, but in (continued on page 38)

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# music

Praising is a hard business to carry off successfully. Praise without qualification swings without hitting the ball. Praise needs to be sharpened by intense qualification, if it is not to sound like empty enthusiasm or what is worse, mindless courtesy. But to the person praised the very presence of qualification may alter the entire intent and feeling purpose of the piece.

Since I am an inveterate enthusiast, I have had good cause to learn the dangers of praising. Yet I still drop soup in my lap. And judging by the reactions to some of the articles I have written in this magazine, I seem to have caused more wounded feelings by my praising than by the entire accumulation of my most viciously intended epigrams.

A paragraph last summer intended to tell the world that the Music Section of the Los Angeles Public Library, while perhaps not in certain ways the equal of, say, those in the New York or Congressional Libraries, is nonetheless one of the most serviceable ever organized, managed with the help of slight editorial changes to convey to the members of the Music Section, though I am convinced not to the general public, the very opposite impression.

Without further qualification, then, let me say this. For anyone, amateur or professional, who likes to have within reach the greater part of Western musical literature, no collection could be more useful than that of the Los Angeles Public Library. For anyone who wishes to widen a slight acquaintance with the music of our civilization there could be no more useful group of friends than this Music Section. Already in the collection are many volumes of music not ordinarily accessible and a good many that most of us have never heard of. Not only that, the librarians stand ready to order for us, whenever possible, any other music not already in the collection which we may think we need. Each one of these statements I have proved with what some members of the section must consider onerous proof. I might add that a large part of my own musical education has come by the persistent use of this most useful place.

I have already written to the members of the section apologizing that in my zeal I should have wounded their most zealous feelings. I am glad to repeat the apology in this place.

Recently that great organist Carl Weinrich delighted the discriminating by playing an organ recital at Occidental College. In recent years this college has offered us many concerts of fine music but none better than this.

Most organ recitals begin with Bach and dwindle downward toward the present. Weinrich began a stage earlier, with Buxtehude, the *Prelude, Fugue, and Chaconne in C*, and the lovely *Chorale Fantasy, How Brightly Shines the Morning Star*. Unfortunately, he did not go backward. Instead, he played, as only he can play it, the *Fifth Trio Sonata* by Bach, and then dwindled downward. The *First Sonata in E flat minor*, a relatively new work by Hindemith, though worth hearing, is not the equal of those pieces by Byrd, Sweelinck, Pachelbel, and others, which Weinrich has recorded for *Musicaert*, an album that should be in every good record library. The audience was glad, at least I was, when he returned at the end of the concert to the *Toccata, Adagio, and Fugue* of Bach, a stunning and very individual performance in the true Bach style we hear so rarely.

One little piece, however, did stand out, the *Communion* from *L'Orgue Mystique*, dedicated to Weinrich. Like the *Stations of the Cross* by Dupre, this little piece proved that there is still in French music a hard vein of repressed mysticism that needs to be worked out. This is not music for the audience. In the greatest tradition of French organ music it is music for the organist, personal experience, to be shared but not given away.

Recently in this country we have begun to (continued on page 38)

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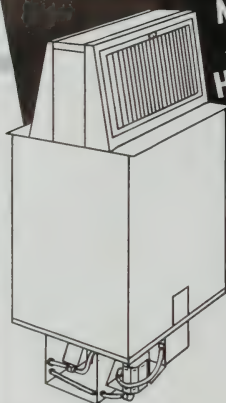
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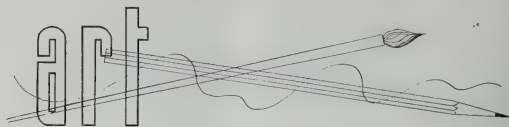
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## SAN FRANCISCO

Selections from Trends in American Painting, the last Carnegie Annual, are shown at the San Francisco Museum of Art. Artists who had previously exhibited were ineligible to show in the Carnegie this time, which may account in some measure for the blight of mediocrity so apparent in this exhibition; at any rate, if this is the cream of a representative cross section of American art, as intended, the outlook seems a little dingy. It is more likely that this show, like so many which have been winnowed by jurying, represents trends of the jury rather than of American artists in general.

There is a predominance here of darkish greens, grays, and blacks; the subject matter is apt to be either sober, careful, rather architecturally conceived realism of the "American Scene" type, or echoes of European predecessors. On the whole, the American scene seems preferable. Social comment often overshadows the more purely pictorial values; as if the artist must have a hook to hang his picture on. California artists represented are John, Charles, and Henry Howard, William Gaw, Hamilton Wolf, Ben Cunningham, Tom Lewis, and Allela Cornell. Tom Lewis and Charles Howard show photographs of their entries, which were purchased in the East.

Gaw's painting, called *Giles' Porch*, has beautiful, rich color; Cunningham's *Desert*, with a polished horned skull against a yellow green background, is one of the few abstractions shown. John Howard paints a Penitente ceremony or, more truly, tourists attending a ceremony. The Penitentes are lay figures, done without undue passion, kneeling, bloody, around crosses in the desert; but the wreath of tourists surrounding them is a hymn of hate, painted with a malice which underlies the protrusive bellies, the ugliness, the silly affectations; and, like all things done with a genuine emotion, it is fascinating.

Allela Cornell, who recently exhibited at Raymond and Raymond's, is having a one-man show in the Art Association gallery. A room full of her portraits produces a strange feeling of being in an aquarium of tropical fish, the kind that are sure to make someone say, sooner or later, "Oh, look at Uncle Ben!" One suspects that without her pet formula of large-eyed, wedge-shaped faces Miss Cornell would be as unable to express herself as a Neapolitan with his hands tied; but with it, some of her pictures have astonishing impact. The picture of Johnny, a pale, intense child who provokes immediate sympathy, is probably one of the best in this show.

Clay Spohn's *Guerragraphs*, also at the Museum, are a collection of projected war machines to be used in what, in one of his titles, Spohn refers to as *Interneine Life*. There are Hover Machines which keep themselves afloat by means of gyroscopes, and drop bombs; Airplane Traps which throw out spiderwebs of steel; Flying Forts, made with openwork bodies, cannons which shoot into the sky chains with huge iron balls attached at intervals, for the entanglement of aviation. Turtle troops carry their own bomb shelters on their backs, Dazzle Ships contend with other strange machines in an almost completely mechanized world of war. All this is carried out with the most delicate and satisfying feeling for balance and symetric composition, on subtly colored backgrounds.

The California Palace of the Legion of Honor has a show called *Seventy-five Years of American Art* which contains, among other things, three Ryders, a Mary Cassatt, and Thomas Benton's *Susanna and the Elders*, with many more both modern and not so modern painters than it would be possible to name here. On the whole, the show is not notable for outstanding examples, but it has a fair selection of names; some of them have been rather dust-covered in recent years.

A roomful of paintings by William Keith and his contemporaries will delight people who like Keith. Next to (continued on page 8)



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## ART

continued from page 6

his ponderous live oaks and sunsets, a roomful of Michael Czaja's gay, bright watercolors have the lightness and brilliance of butterflies. Our Good Neighbors of the south are represented at the legion this month by three rooms of prints, lithographs, etchings and woodblocks by well-known Mexican artists. Also, a very interesting show is about to open consisting of material relating to the war; photographs, paintings, drawings, a camouflage exhibit with models showing the application of modern eye-fooling techniques. It will be shown during April.

Emilie Weinberg's one-man show held recently at the San Francisco Museum had some very satisfying pictures, particularly the several arrangements of still life, which can so easily be deadly but here were sparkling and strong. There is a clear light and an honest personal feel to her landscapes, too, that is fine.

Dorr Bothwell, Sonia Noskowiak, Margaret Keefe, and Milton Cavagnaro won awards in the recent Red Cross poster competition.

DOROTHY PUCCINELLI

## LOS ANGELES

Big show of the year for artists of the Los Angeles area is the annual exhibition for painters and sculptors at the Los Angeles Museum. Left in the wake of the two preceding exhibitions were complaints of poor representation, bad jurying, and exhibition of rejected pictures. This year, Roland McKinney apparently decided to jump right into the middle of things by taking the revolutionary step of choosing the painting show himself. Reports so far indicate that the show he assembled has the approval of both the artists and the Museum visitors. McKinney proves again that he is a man of great taste and judgment by realizing the necessity of giving adequate space to the best examples of work from the many schools and trends of painting found in Southern California. The show is nicely balanced between the roughly labeled camps of conservative and modern and does not compromise in either direction.

Painting by artists new to Los Angeles Annuals are prominent, lending a freshness and vigor previous exhibits have lacked. No one picture or group of pictures dominates, but in each room you will find one or two exceptional ones.

Etienne's *Nineteen Forty-one* and Edwin F. Maxwell's *Circus Day in the Gay 90's* divide honors in the main gallery. Etienne proves that design doesn't have to be sacrificed to story and utilizes distortion and expressive color to a telling degree in this dramatic painting of war refugees. Maxwell, the show's "discovery," is a seventy-year-old artist who is presenting his first important painting. Its quality was recognized by the award jury, who gave it an honorable mention. For its singing color and rhythmic linear design, Bob Holdeman's joyful *Fruit Bowl* is unmatched.

Some of the many excellent pictures are: *Landscape with Trees*, a swell little picture by a promising young painter, Albert Dunkel; *Karma*, a very different hill and farmhouse scene by Owen Dale; *Bordertown*, a crisply decorative composition by Mary Finley Fry; and *Sweater Girls*, by Stirling C. Westerlund.

For a city the size and importance of Los Angeles it is startling to discover that there are no prizes available for the biggest show of the year. In answer to this embarrassing situation a "People's Fund" was spontaneously established for the purpose of raising prize money. There has been an enthusiastic response to this movement. Our artists deserve encouragement, so send your contributions to the Art Department of the Los Angeles County Museum.

Also on view at the Museum were drawings by members of the

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Society of Motion Picture Artists. These continuity sketches, costume designs, mood and atmosphere suggestions made up one of the most popular exhibitions of the season. These men who visualize the characters, settings, and pattern of proposed motion pictures proved themselves to be top-notch illustrators possessed of a dazzling technical ability. Many of the drawings are excellent pictures in their own right, besides fulfilling the requirements peculiar to motion picture work. Harry Johnstone, Joe DeMers, and Harold Miles contributed work containing fine draftsmanship and characterization. Southern Californians are having their innings in the Foundation of Western Art's annual survey of California watercolor painting. The Southern Californians, like their northern cousins, show themselves to be excellent technicians, handling the medium surely and expertly. They are capable of turning out professional looking pictures—the only important difference between the two groups is one of method. Most of the northerners like their edges crisp and the southern painters let them run. Otherwise watercolor seems for both a convenient medium for catching picturesque scenes, light effects, and cloud formations. These paintings make adequate substitutes for a drive in the country, and with the existing tire situation they will undoubtedly become more impressive. It isn't the difficulty of mastering the medium that stands in the way of fine watercolor painting, but the lack of an experience or an idea important enough to paint. Only a few pictures stand out in the show. Bob DeWitt's, *February 1942*, easily tops the list—a stretch of coastline, the sun, and some bric-a-brac against the sky painted in an oriental-like simplicity and directness. It was probably Picasso who said, in effect, that "some men paint the sun and get a blob of paint, and others take a blob of paint and create the sun." DeWitt does the latter and with a few strokes and washes contrives the sun floating in an immensity of space. Bob Majors, vacationing from his conventional landscapes, exhibits an odd arrangement which is the result of looking at himself in the mirror. This *Reflection* gets away from the clichés of watercolor "color" and the design is equally unusual. Charles Payzant contributes *Dawn on the Mesa*, full of movement and color despite its monochromatic scheme. The paintings will be on exhibit until May 2.—PALMER SCHOPPE.



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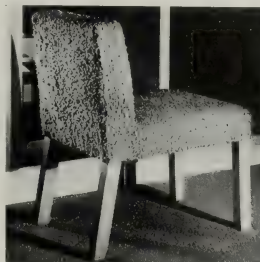
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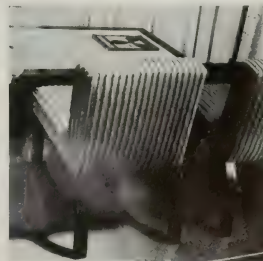


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# shop-wise



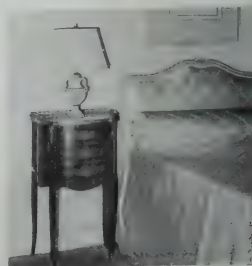
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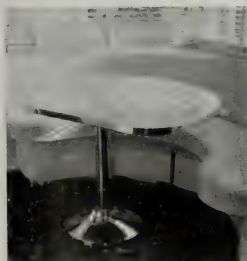
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# and now the children

*The Children's Art Fair for Refugee Youth will be held April 18 and 19, one to six p. m., at the Innes Studio, 1253 North Hayworth St., Hollywood, Calif. Admission, 25c; children free.*

THEY WERE THE FIRST TO SUFFER, the first to show us truly the terrors of fascism, these children of Spain, of Czechoslovakia, of Austria, of Germany itself. From our then island of peace and isolationism we looked across the ocean with pity and with something akin to incredulity. It was a thing that could never happen here, to our own children, we said—as out of our largesse we sped money and food and clothing to the bombed-out children of Europe, and brought as many as we could to our hemisphere for safety. We were benevolent then; if we told our children anything—as we wrapped up their outgrown overalls and faded shirts and discarded toys—we told them we were sending their old things to some children far, far away who lived in a different kind of world, almost a different age; and run along, children, we said, because we didn't want to have to tell them about war; it isn't healthy for children to think about such things.

Only now it is healthy—healthy and sane and wise. We teach them to blackout without fear, to lie in ditches and orange groves at the blowing of the teacher's whistle, to march to their homes at the sound of an alert. But it's even more important—and more difficult—to teach them the meaning of this war, why we're fighting it, why we have to win. We want them to understand it and to feel a part of it.

Last month the teachers of a number of Los Angeles schools, both public and private, told their pupils about the many refugee children living in Mexico, the many more still waiting in Europe for boats to bring them there, for food to keep them alive while they're waiting. (Few people realize that these boats still run, that agencies like the Unitarian Service Committee are still able to distribute help in Europe.) The Los Angeles children, sitting at their desks which they have always taken for granted, learned about the Luis Vives school in Mexico, maintained by the Joint Anti-Fascist Refugee Committee, which needs funds to supply desks and blackboards for their exiled contemporaries, to buy them clothing to wear to school, to support the clinic that keeps them well. Would they like to help these children, the teachers and parents asked?

The response was immediate, simple, and direct. The children of Los Angeles would help, and with their own hands and talents. They would hold a fair; they would paint the pictures and weave the baskets and mold the pottery that would be sold at the fair; and the proceeds they would send to their fellow-children in Mexico. This is no patronizing packing of Thanksgiving baskets for "the poor"; no kindly empty gesture toward the victims of some abstraction; it is no child's play, any more than the preparation for air raids in their own homes is child's play. It is a serious step in the democratic education of these Los Angeles children. It teaches them more graphically than any words the difference between democracy and fascism, the reason and the necessity for their own country being at war. They are learning that art, which has no place under fascism, can be a useful weapon in democracy. They are helping children who will later help them by growing up to be their friends and allies in preserving the freedom this war will win. They are taking in one stride the lesson we adults learned so slowly and so painfully—that only by helping *all* the fighters against aggression can we save ourselves. —Tess Slesinger.





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# notes

## IN PASSING

IT BECOMES INCREASINGLY apparent that a large part of the future belongs to the designers and the technicians. These men and these women will have an enormous share in shaping and forming whatever is left of the world to make it fit the needs of a new international life conditioned and created in terms of uncompromising reality.

We can no longer afford luxurious sentimentalities and the childish attachments to the burdens which we have deliberately created in order to have something to bear upon our shoulders.

Events—hard, cold, ruthless events—are opening our eyes to the stupidities of an attitude that has had us leaning out, like the blessed damosel, from our carefully erected gold bar of heaven. The facts of human needs are being assembled and the solutions will no longer be denied. The materials and the techniques are rapidly coming out of the laboratories, and the hands and brains of those who know what to do with them are already engaged upon an enormous task . . . the task of fashioning a way of life that can and will be the basis on which our often talked about “dignity of man” can exist *within* demonstrable truths instead of upon a set of queasy hypocrisies.

All this, of course, is not as simple as a simple statement. Faced with an infinite number of dislocations, an infinite number of decisions upon an infinite number of problems that will, as they come to our attention, be called vital, we are inclined to wish for the deceptive peace of the past with which there is no life in any future.

We have created fictions and expected them to stand as truths solid enough to uphold a social attitude that has become so cumbersome that it creaks with the weight of its own patches. Man, with the approach of the good designer . . . having respect for his tools and his materials and given the sense to see the inevitable relation between function and need . . . is about to come upon an honest world at last. His approach to his problems has always been slightly crabwise . . . the approach to solution always cluttered and obstructed with the signs and the cautions and the obstacles put in his way by a past insistently trying to revive itself. The future which has held the bright promise of man's ability to control his environment has been just around the corner of the world for some time now. It has been delayed and compromised and denied over and over again simply because we have not yet satisfied ourselves as to the methods by which we could buy it and sell it.

Good design uses facts and creative techniques to make the *things* with which we can develop a full, a rich, and a balanced life for *all* human beings. It is the case of the better mouse-trap made available to everyone . . . not hidden at the end of a little path beaten to the door of its maker by the people who have been able to hoard and save enough pennies to buy it.

We have come to see that the resource and the creative imagination of man's mind is the freedom for which we are fighting, and it is the release of that immense potential, never before permitted to fully extend itself, that constitutes the real challenge to the past. Once beyond the agonies of the first indecisions and confusions, most of which are and have been of our own making, we can cut straight down through the fat to the good clean bone of reality and get on with the job of cleaning up the mess that is Today and prepare ourselves for the job of *living with Tomorrow*.





# china

## FRONT DOOR TO FREEDOM

by Agnes Luedley

WHETHER WE LIKE to recognize it or not, the easy Japanese conquest of southeastern Asia is exposing the canker that lies at the heart of foreign white rule of Asiatic peoples. Japanese propaganda appealing to Asiatic peoples to free themselves from the yoke of white-man rule is having far more powerful repercussions than will ever be admitted in our press or radio. A section of the Burmese people is actively helping the Japanese invaders, and Subas Chandra Bose, one of the most popular leaders of Bengal, former Mayor of Calcutta, has gone over to the Axis and is conducting air propaganda from Berlin or Rome against British rule of India. Others are doing the same from Bangkok. Subas Chandra Bose, who has been imprisoned by the British a number of times for his activities on behalf of Indian freedom, has a large following in Bengal province—the next territory of Asia in line for Japanese attack.

We may take it for granted that when the Japanese occupied Singapore and captured some 30,000 Indian soldiers, together with Malay and British troops, that they segregated the colored soldiers from the white, and have Indians and Japanese to conduct propaganda among them.

The canker at the heart of our civilization is being exposed. This canker is the assumption that white people are superior and are destined to rule the colored races.

The Japanese are smashing that conviction—drowning it in our own blood, while appealing to subjected Asiatic people to grasp this historic opportunity to drive out the white man. Yet the Japanese do *not* offer freedom to the peoples of Asia; they offer Japanese feudal militarism, Japanese imperialism, to take the place of white imperialism. Jawaharlal Nehru, nationalist leader of India, recognized by advanced Englishmen and Americans as one of the greatest living men, but whom the British have imprisoned eight times, recognizes that his country has *nothing* to gain from Japanese conquest of Asia, but

merely faces the danger of exchanging British chains for Japanese.

In all policies or propaganda of the countries we call the democracies, I can see nothing to inspire any man of Asia to fight for us. With the exception of the Philippines, the white rulers of Asia have given their subject peoples nothing to fight for—and nothing to fight with. Their condescending attitude toward the “natives” has bred servility or hatred in the hearts of subject peoples. Any hopes subject people have, lie *not* in us, but only in their own national movements which in turn have been attacked, often with fearful brutality by their white overlords. White rulers of Asia have feared to educate, organize, and arm their subjects to rule and protect themselves, lest these guns be turned against the foreign rulers.

Even today, when the British and Dutch Empires are being dealt death blows by the Japanese, we still have writers and radio speakers in America who repeat worn-out, imperialist attitudes about the peoples of India and other Asiatic countries.

The only effective counter-balance to Japanese propaganda among subjected peoples of Asia comes not from the democracies from which it *should* come, but only from China. Except for the Chinese, who are also members of the colored race, the Japanese could make a clean sweep of Asia. From my observations over a period of twelve years in China—three of them spent at the front with the Chinese armies since the war began—the Chinese people also have little reason to harbor sentiments of friendship for the democracies. It was American and British war materials that made Japan's war on China possible. America alone provided Japan with 85% of its basic war materials—petroleum products, iron and steel scrap, copper, metal-working machinery, ferro-alloys, automobiles and parts, while the British Empire supplied them with (continued on page 38)

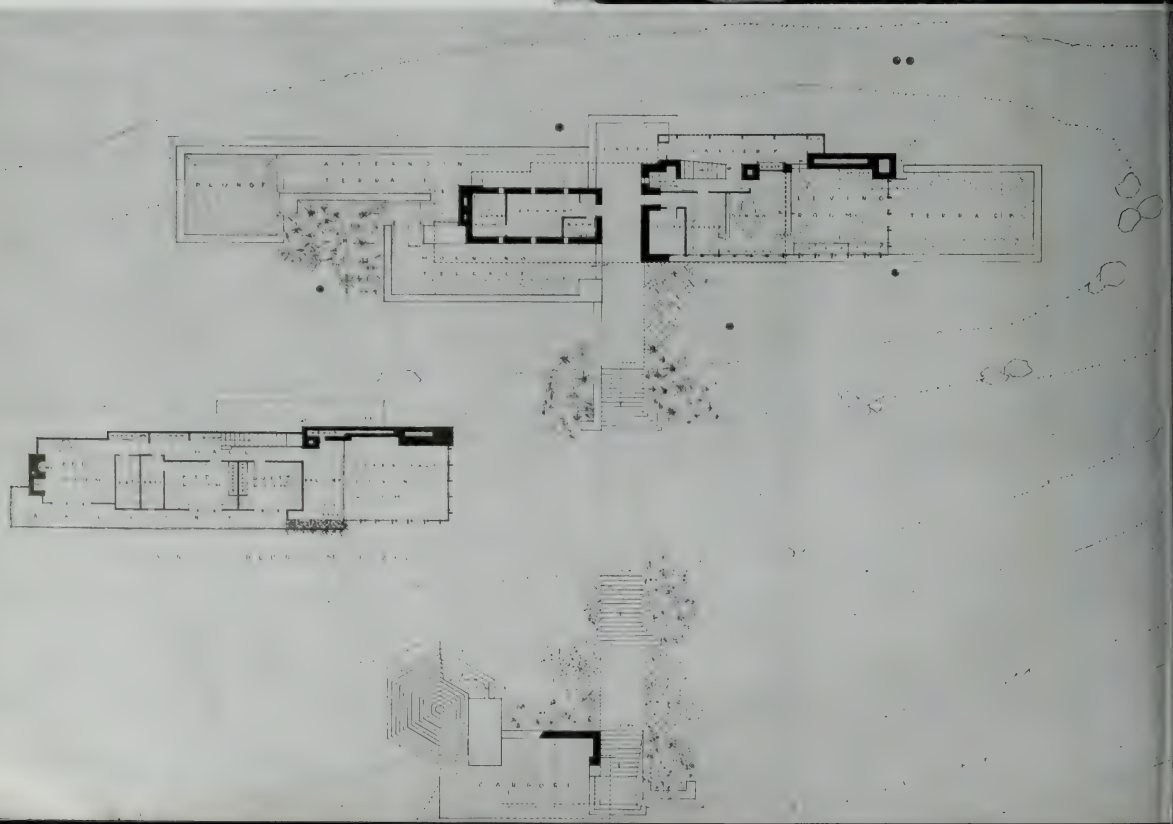
Yin, Goddess of Mercy, a Chinese figure brought out of Pieping a few days before the bombing of the city. Photograph by Ralph Samuels.

# FRANK LLOYD WRIGHT builds a desert house for Miss Rose Pauson in Phoenix, Arizona

You will find on a long, lean hill opposite the Arizona Biltmore in Phoenix a graceful desert dwelling built mainly of desert rock and redwood boards. A house simply and almost coarsely built of the dense, sharp substance of the desert itself. The indescribable atmosphere that transfigures the Arizona desert transfigures this house into a thing of the spirit.

The structure is of overlapping redwood boards, making the same slope as the concrete-stone walls. A one-process house—the boards making the inside while they make the outside, sealed at all edges with tung-oil mastic.

Stopping at the carport, cut into the sides of the hill below the house, one comes up the flight of broad, wide steps and enters through a terraced loggia to a passageway lit by a long panel-board, perforated with an interesting pattern, abstract as the desert plants. The light through the per-







forations, through the brilliant glass and pottery on these shelves, makes the passage a fascinating entrance to the house hung to the side of the great stone wall of the chimney mass.

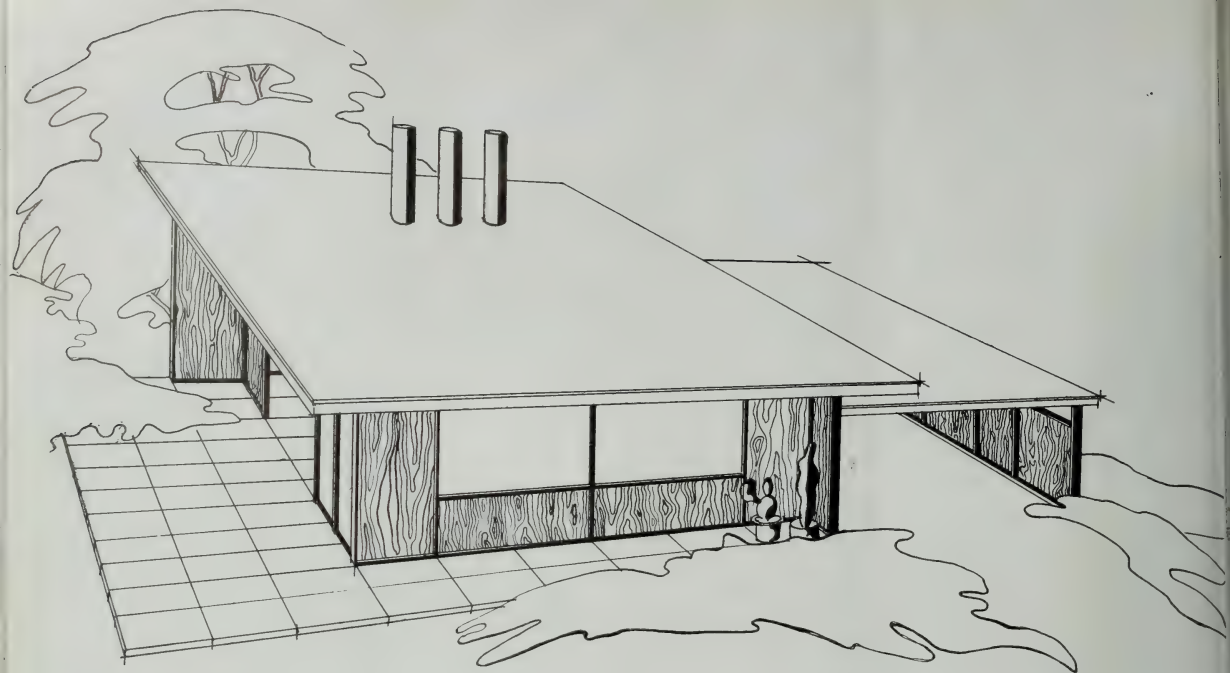
The views from within are intensified by the great clear-glass windows which reach from floor to ceiling on two sides of the room. The floor of the room extends clear beyond the end windows through to an open terrace as large as the living room itself. This extension doubles the sense of space in what is a comparatively medium-sized room. At the other end of the room and below the projecting balcony of the bedrooms above is the dining space separated from the kitchen work-space by a glass screen. The table is lit by the perforated-board panel overhead which extends through the kitchen into the dining area. This section is on a slightly higher level than the living room.

On the fourth side of the room the stone mass of the heart of the house is the great fireplace—fourteen feet high—in which roaring ironwood logs make the rocks back of them glisten with rich black patina.

A study of the plan is necessary to understand the relationship of all these features to each other and to the site itself. The house is entirely furnished with integral pieces of comfortable furniture and brilliant fabrics of jute and other simple native homespuns. Nothing is painted, or even stained. The exterior wood has been oiled once and the interior wood once waxed. The stone walls both inside and out are left exactly as they were when the wooden forms were stripped from them.

At night when the brilliant glass of the tall windows reflects the roaring fire and the rock mass of the wall, in a full moon with no artificial lights but the soft glow of a late fire, the desert night is real and living within the interior of this desert house. A chord of sympathy rare in human habitation, a new reality.



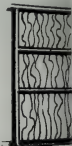


DESIGNED BY PETER GRAHAM HARNDEN AND MARIO CORBETT

These drawings of a projected minimum house illustrate admirably the dignity which may be achieved by a skillful approach to the problem of a purely functional shelter. Obviously, there is an acute need for just such an approach at this time, when priority restrictions on material force us to use every possible ingenuity in providing adequate housing for our war workers. A solution such as this one challenges all who are thinking in terms of a practical, direct answer, for it is not hard to visualize houses only slightly more elaborate than this being set up on a mass production basis with a minimum of drain on strategic materials and a maximum result in terms of low costs, speedy erection, labor savings, and living comfort.

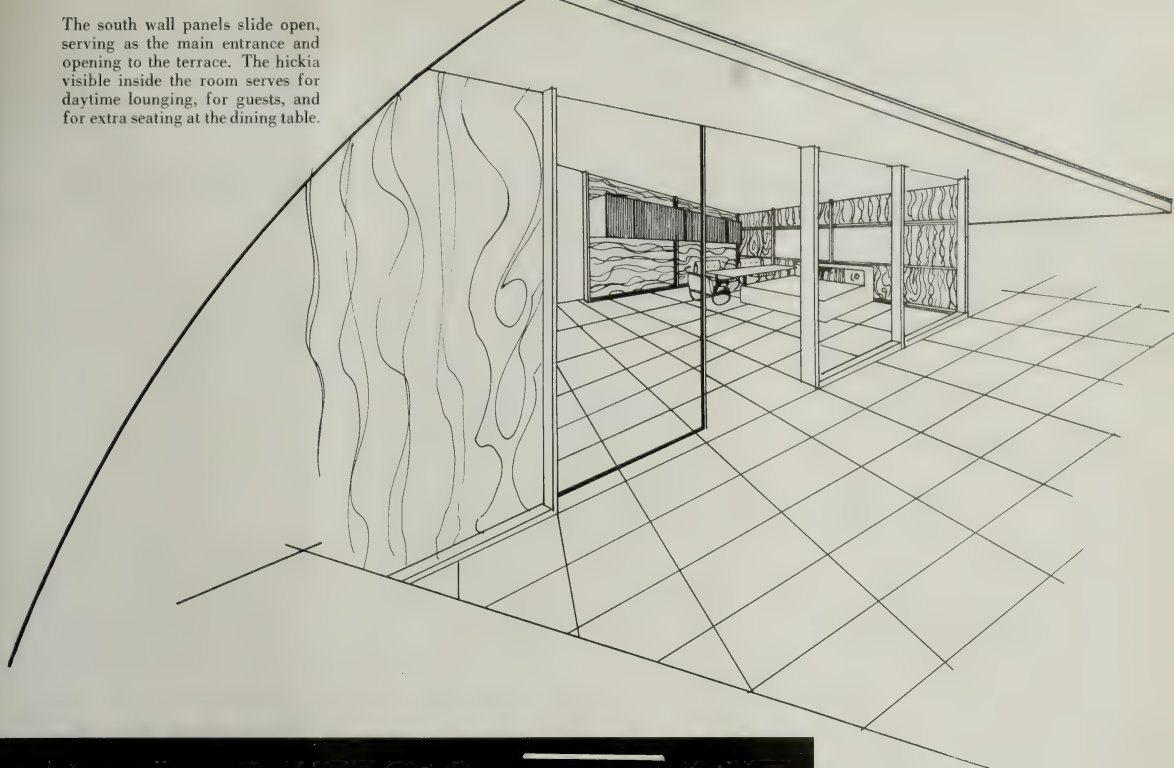
The architect has conceived a plan built up of modular units, any multiple of which may be used to determine the size and shape of the completed dwelling. Exterior walls are spaced according to the plan modules, and the roof is framed with a system of counter-stresses which make it a diaphragmatic structure holding the walls rigidly in place. This eliminates the necessity of interior walls for bracing and produces a free floor plan in which screens may be used to divide use-areas without destroying the sense of total space.

**priorities and**

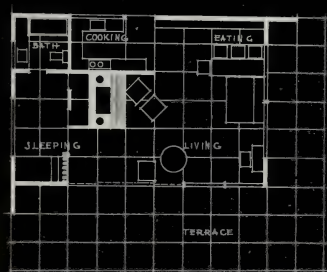




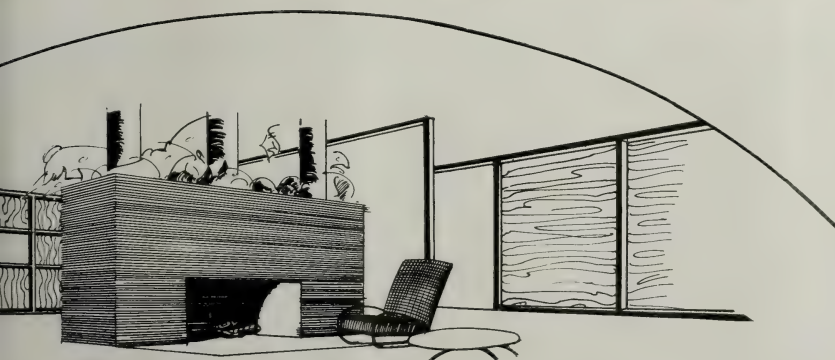
The south wall panels slide open, serving as the main entrance and opening to the terrace. The hickia visible inside the room serves for daytime lounging, for guests, and for extra seating at the dining table.



## Small house



For this particular structure, the plan is nine 4x4-foot units wide by six 4x4-foot units long. Plywood and glass panels inserted into the skeleton form the exterior walls. The only completely walled-in room is the bath. A curtain separates the sleeping space; a screen wall, the cooking area. A service entrance adjoins the carport.



A free-standing masonry fireplace separates the living and sleeping quarters. Three round patent flues extend through and above the roof, venting fireplace, cooking stove, and floor and water heaters.

# TRANSPORTATION, BOTTLENECK IN PRODUCTION

SECOND IN CALIFORNIA ARTS AND ARCHITECTURE SERIES ON PLANNING

by Hal Dunleavy

NO AMOUNT OF POLITICAL incantation will exorcize the fact that the transportation system used by almost all the war workers in this state will come to a standstill within a year to eighteen months. And that nothing in sight can replace it.

Close to a half million California workers are now turning out ships, planes and other war-winning materials. In a year that number will be doubled. Seventy, eighty, in some cases ninety per cent of them travel from home to work and back again in private automobiles. Most of them do a daily round trip of twenty-five miles, many of them twice that, and some drive the fantastic distance of one hundred miles per day. The rubber shortage will soon knock out the private automobile for the duration. The State Railroad Commission has just estimated that "45% of the automobiles will wear out their tires by next Christmas." And William L. Batt, director of the War Production Materials Division, has said there will be no tires for individuals even after the nation is producing 600,000 tons of synthetic rubber annually in 1943. "The public—you and I—are not going to get tires in this emergency," he told Senator Tom Connally, during a hearing on the rubber situation.

Obviously, then, the war workers will either have to live where they can walk to work, or along routes over which public carriers can transport them.

An excellent but very mild summary of the situation was given by the Social Security Board in a report covering Los Angeles, February 11, 1942. They said in part:

"About 72% of all industrial workers travel to and from their employment by private automobile. Curtailment of auto use will require public carrier facilities along routes on which no service is provided at present. This will make it necessary for a large portion of workers now employed in aircraft plants and shipyards to move closer to their places of employment. Thus acute housing shortages will be created in Burbank, Santa Monica, Inglewood, Long Beach, San Pedro, Wilmington and Downey, and may impede the recruiting of workers in these communities."

There is a housing shortage *now* and by the spring of 1943 125,000 *new* workers will be employed in the war production plants in Los Angeles County. The rate of private home construction is declining and no program of public housing has been developed to fill the gap between what is going up and what is needed.

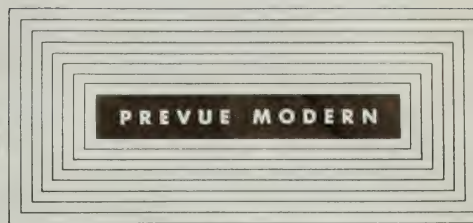
In Los Angeles, where the situation is at its worst, a transportation problem is nothing new. There is a certain amount of grim humor in the fact that the coming difficulties are a reversal of those in the past.

Since 1923 the automobile has been developing as the common carrier of Los Angeles. From 1915 to 1940 the number of automobiles increased twenty times until the then registration of 1,160,000 autos represented the largest per capita proportion of any area in the world.

Prior to 1923 electric and steam railroads more than held their own. In fact, the pattern of the Los Angeles Region was set by the Southern Pacific Railroad Company. Look at an 1877 transportation map of the region. Five lines spread out from the city center. Northwest through the San Fernando Valley, west to Santa Monica, east to Pomona, south to San Pedro and southeast through Anaheim to Orange County. By 1907 the Pacific Electric had appeared on the scene and taken over the job from SP of deciding along with the real estate promoters of the day the lines of development of Los Angeles.

By 1923 the network of rails spread to almost every community and the foundation for a modern rapid transit system had been laid. It never happened, of course. The PE, secure in its monopoly, fought the public in every demand for improved service, lower fares and modern equipment. The utility company proved short-sighted, however. It reckoned without public feeling and the automobile. The situation came to a head in the streetcar men's strike of 1923. Long hours and short pay envelopes drove the men to organization and action, and the public joyfully backed their demands. Every owner of an automobile constituted himself a committee of one to (continued on page 36)





MODERN TAKES A LONG STEP forward in this Prevue Chinese modern ensemble created by Hollywood designers. It is primarily the work of Ray See and shows the influence of his life-long devotion to Chinese art. Modern and efficient, this ensemble retains the solid maturity of Chinese design as well. The pieces shown suggest smart individuality: low dressing table, modern, dramatic and very Chinese; desk that has book shelves inset in the back; mammoth sofa; twin beds with one long-paneled headboard. All in characteristic two-tone effect combining light and teakwood finish. At Barker Bros. only in Southern California.





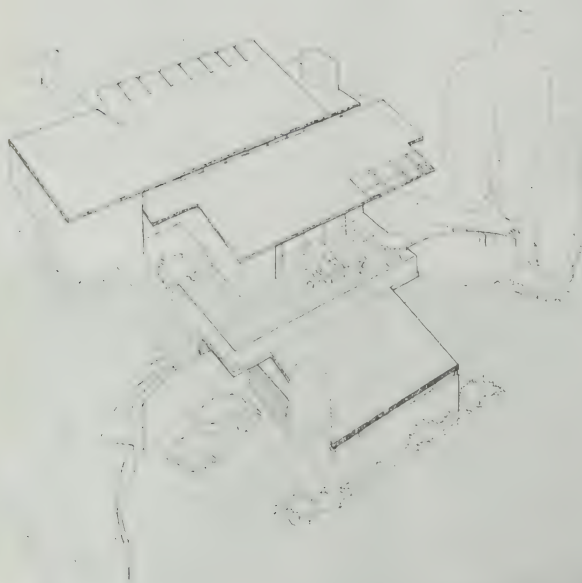
**OWNER, MR. AND MRS. M. ORANS**

**LOCATION, LOS ANGELES, CALIFORNIA**

**DESIGNER, GREGORY AIN**

**BUILDER, HARRY FOLB**

**COST, ABOUT \$10,000**



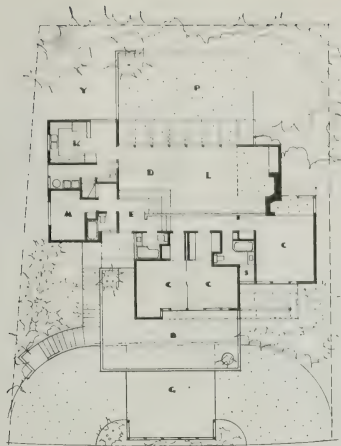




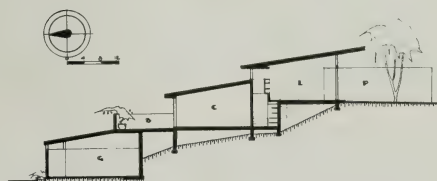
The site of this house, a shallow lot sloping up from the street, presented the troublesome planning problem of eliminating the roofs across the street from the foreground of the distant view. The crowding presence of neighboring buildings on both sides and at the rear of the lot, on a still higher level, further complicated the satisfaction of the owners' desire for secluded outdoor living areas. Added to these unfavorable conditions was that of a very narrow, heavily traveled street which makes temporary parking undesirable and backing out of the garage hazardous. The design of the house represents an attempt to overcome the worst aspect of these problems. Following the slope of the lot, the living-dining room at the rear of the house is placed half a story above the bedroom level. Thus the high sill of the clerestory windows in the living room (over the roof of the bedrooms) obliterates the nearby cluster of haphazard roof tops. This clerestory band lights the bedroom hall below as well as the living room, and the two are separated by a wireglass ceiling in the hall that serves as a flower shelf for the living room. The entire opposite wall of the living room is glazed toward a brick-paved patio at the rear and takes advantage of an existing hedge for immediate partial privacy. Complete privacy will be effected by the planting of tall, leafy trees.

Two children's bedrooms that open to a wide deck over the garage can be converted into a single large playroom. The deck is reached from the ground level at the entrance and unnecessary traffic through the entrance hall is thereby eliminated. The owners' bedroom at the end of the passage opens to a small brick paved patio at the rear and a garden at the front.

The drive-through garage is placed parallel to the street so that, on entering or leaving, cars always move forward and are always on the right side of the street. With both garage doors open, eight cars can be parked at one time on the property, off the street.



MICHEL TORRENA STREET



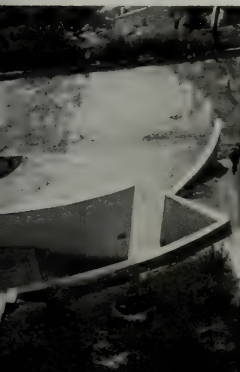
Top, left—East wall of the living room opens to a garden. Bookshelves overhang bedroom hall below, which is lighted through a glass shelf 4x20 feet at window sill level.

Top, center—Curved retaining wall that encloses the driveway continues through and forms inside wall of garage.

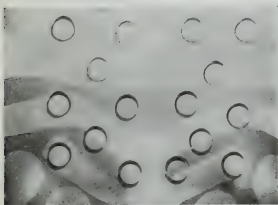
Bottom panel, right to left—View of fireplace looking from entry which is below living room level and above bedroom level. Walls are paneled in Philippine mahogany. An outside stair leads through a garden to entry door. The children's balcony overhanging driveway is shown at left.

Living room ceiling is framed with pairs of beams with a slot between each equal to the width of the mullion posts to which the beams are bolted. In roof projection, the slots open to the sky. Ceiling is Fir-Tex.

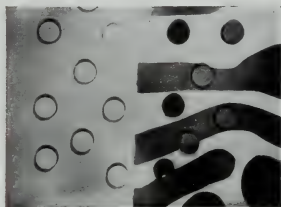
The spacious brick hearth of the bedroom fireplace opens to an outdoor living patio that is also paved with brick. Furniture designs are by David Saltman.



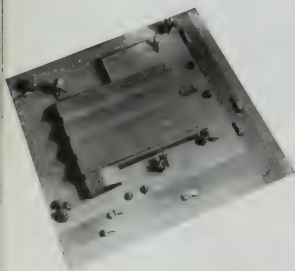
# INFRARED CAMOUFLAGE



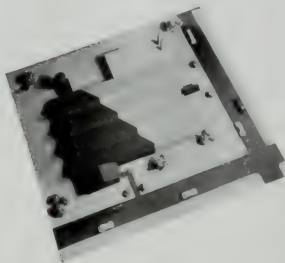
Half of a model of a petroleum tank farm was painted with ordinary paint; half with matched colors of camouflage paint. At left, ordinary visibility; at



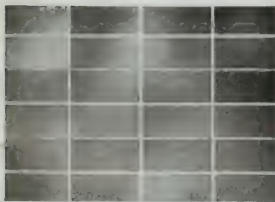
right, under infra-red photography, the ordinary paints emphasizing the targets. Inside temperatures are reduced 10°, an efficiency comparable to aluminum paint.



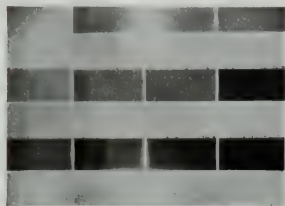
Models contrast effect on infra-red photography of ordinary paint and camouflage paint. At left is scene as it appears to naked eye; at right, the same



view using infra-red photography. The ordinary paint appears black, the camouflage paint deflects the infra-red, object appears light, blends with terrain.



Rows of ordinary paint alternate with rows of camouflage paint to demonstrate that low-visibility color is not enough. At left, the color samples seen with the



naked eye; at right, the same set photographed with infra-red. Ordinary paint shows black, gray; camouflage, light gray, and white, same as natural foliage.

SOMEWHERE IN THE WORLD, perhaps at this moment, an enemy bomber is cutting a long, straight course across the sky, at some three and a half miles per minute and 30,000 feet altitude. Its crew, on the double-alert, must find the objective *before* they come within four miles of it in order to adjust sights and release bombs in time for a direct hit. Their chances of success depend upon several factors. One is the effectiveness with which camouflage (or "protective concealment") paints and textures have been designed and applied—not only to the target but to identifying landmarks adjacent to it.

From such a situation, multiplied a thousand times in London, Paris, Coventry, and Berlin, come many of the facts known to American camoufleurs today. Clearly, daylight concealment is an art and a science. The continual discovery of new camouflage tricks is, unfortunately, matched by equal ingenuity on the part of death-bearing invaders.

One costly lesson of this war was that color alone in camouflage paints effected no permanent relief from accurate bombing, despite the cleverness of its application. If lowered visibility can be considered the primary function of camouflage paints, certainly the newer warfare has revealed a close second. For equipped with infra-red cameras and rapid developing facilities, observers can quickly spot on their film any surfaces or areas on which ordinary paint had been applied—recorded as black against the white of natural terrain.

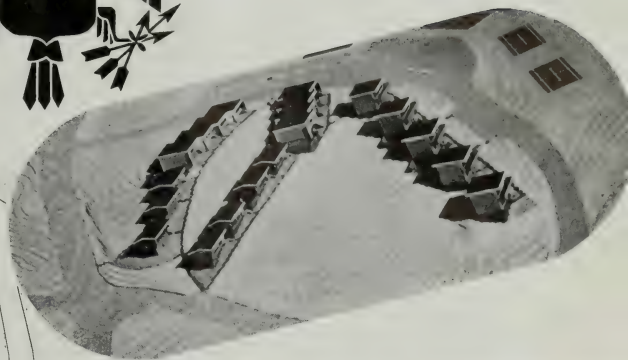
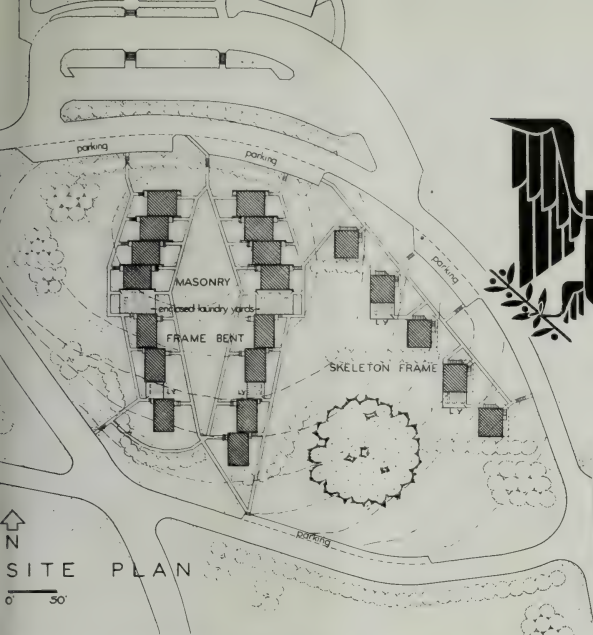
Modern chemistry has only recently solved this problem, through an infra-red (heat) deflecting paint.

No two camouflage jobs are alike. Every objective requires the analysis of a specialist. Such men are constantly being trained now under a program undertaken by United States War Department Engineers. Selected architects head up "camouflaging units" comprising several members, each of whom is a sub-specialist. Manufacturers, municipal and utility company authorities, petroleum producers and refiners, and the countless others who require camouflaging are currently advised by the War Department to contact their regional unit headquarters. In California it is the State Association of California Architects, whose president is Walter Hagedohm, in Los Angeles.

However, testing of materials and paints continues under the direction of United States Engineers. They have set up standards to encompass many of the new camouflage products that Yankee ingenuity has fostered.

Of many such developments, one which appears to be proved and in accepted use is a series of dark-colored heat-deflecting paints. They defy the infra-red lens, while also maintaining lower inside temperatures of sun-exposed objects whose surfaces are painted with them. Developed in the West by research chemists of the Premier Oil & Lead Works, Los Angeles, these are permanent, durable (continued on page 38)





# a new approach to large scale housing

RESULTS IN PERMANENT CONSTRUCTION AT \$3,500 FOR HOUSE, SERVICES, AND LAND

IN A DEFENSE HOUSING PROJECT OF TWENTY-FIVE EXPERIMENTAL DWELLINGS FOR

THE UNITED STATES OF AMERICA UNDER THE DIRECTION OF THE FEDERAL WORKS AGENCY

WILLIAM WILSON WURSTER, ARCHITECT

FRED LANGHORST in charge of work

THOMAS D. CHURCH, LANDSCAPE ARCHITECT

GENERAL CONTRACTORS, LEIBERT & TROBOCK

CHAS. STOCKHOLM & SONS

ROBERTSON & MULLEN

# EXPERIMENT

THE OFFICE OF WILLIAM WILSON WURSTER ATTACKS THE PROBLEM OF MASS HOUSING

## the opportunity and responsibility

This war is going to be responsible for a great many things we little suspect at the moment. For instance, many workers will live for the first time in a rental housing community and will formulate their thoughts about its advantages as a way of living. Housing is being given its severest trial, and at no other time has it been more imperative that it be the best possible. Whereas, before the war slum clearance was a factor, the lowest income group was considered, and relatively permanent long-life buildings were built, now a higher paid group is involved, the lowest cost dwelling possible is being built for this group, and new areas not dependent upon slum clearance are being developed. If either housing of the unit dwelling type or the cost benefits of the mass-produced house unit is to be wholly desirable in the future, it is important that as full measure of growth as possible be fostered. Experimentation is needed and new ideas must be given a chance.

## the problem and the experiment

In connection with the Defense Housing at Vallejo, as part of the Carquinez Heights project of 1692 houses, twenty-five units were set aside by the Federal Works Agency to be built for experimentation. Complete freedom was allowed, provided (a) the cost per unit did not exceed the unit cost of the mass produced houses, \$2,845.00, and (b) government "Standards for Defense Housing" were met. For those who say that the present "defense house" is the best that can be had for the money, these experimental houses are a case study. The necessity for quick completion precluded leisurely research, but the results aim directly at the very real problem of providing imaginative pleasant and livable homes at a limited cost and with the accommodations and amenities sought by the authorities in Washington.

With only twenty-five houses, obviously the full economy of quantity production was not possible. To achieve houses within the budget, as many units of one kind as possible were necessary, and yet as many types as feasible were desired also. Finally, 8 masonry, 7 frame bent, and 10 skeleton frame construction units were decided upon, contractors were selected by the architect and a complete breakdown of costs requested, and negotiated contracts were arranged.

## site plan

The site plan allows space for future community buildings. A center mall on to which the living rooms of the masonry and frame bent houses open features the scheme, and the skeleton frame buildings, each two stories high, range themselves down a slope in step-like formation, giving privacy to each dwelling. Each house has east and west exposure, assuring sunlight in all rooms. All houses are convenient to the parking areas and are served by paths front and rear except the two-story which are one-door units and have a path in front only.

## amenities

Enclosed laundry yards instead of back-yard clothes lines were obtained within the budget for the houses and not charged to site development. It was felt that those living in the area would find a pride in its orderliness great enough to compensate for the few extra steps. Also included were curtains on a sliding track instead of window shades. Curtains for closets and other openings were furnished of the same material. The benefit accrues to the tenant, who has less furnishings to provide.

## roof

An item of construction procedure common to all of these houses but not to current prefabrication practice was that the roof could be placed before any wall or floor materials were brought on the job. Had it not been for this fact, the winter rains would have prevented building operations altogether. The practice of prefabricators has been to place floors, then wall panels, with interior and exterior finish installed before the roof is on. Much damage can be caused by water if temporary protection is not provided.

## costs

The completed houses, including stoves, refrigerators, enclosed laundry yards, curtains, underpinning to fit the site, stops, railing, etc., came within the low \$2,845.00 budget for each unit. Since the latter three items added about \$80.00 to the cost of the demountable houses, these 25 actually cost considerably less than the others, even though contracted for six months later and built with an almost negligible saving for quantity over individual construction.

## comparison

A comparison with privately built FHA houses shows that the results achieved for \$3,500.00 in the experimentals compare quite favorably with most local builders' houses for \$4,000.00. Construction short-cuts might account for some of the difference, and it must be noted that no local building codes governed the work. While each type was thoroughly analyzed by a structural engineer, and the houses comply with state and most local building codes, the individual builder trying to do the same thing might well become so enmeshed in effortful and time-consuming explanations to local building inspectors that the savings sought would disappear. Without a streamlining of the local building ordinances for low-cost work, it seems unlikely that private work will be able to achieve the savings possible in government work.

BY FRED LANGHORST

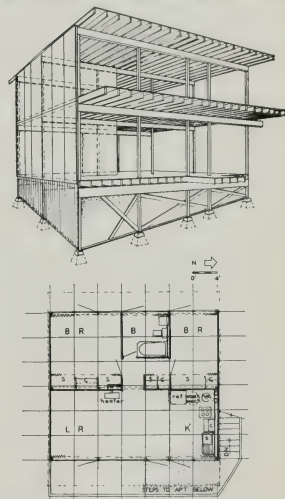




## SKELETON FRAME

Whereas in conventional construction bearing walls limit the freedom of plan and all four outside walls are built equally strong, although only two walls carry down the roof and floor loads, in these houses posts and beams carry all loads. These are quickly erected, the roof applied and then prefabricated panels are fastened on or filled in for enclosure and bracing. Two full walls are covered with milled panels with alternate fixed or casement sash a part of each panel unit. Even the front door is part of a milled panel.

The two-story arrangement of these houses permitted separation of kitchen and bath plumbing without cost penalty and the resulting plan achieves a freedom not common to the one-story types. The living room and kitchen become one long area 12'x28' with one entire side glazed. The kitchen can be screened when desired by a curtain running on a small track on the ceiling. The storage area (10 square feet required) is distributed in separate parts in bedrooms and hall and, being shallow, is thus much more accessible than a walk-in closet. There are only three interior doors, all running to the ceiling, which makes each area a part of the whole rather than a separate area in itself. A waterproof paper and an inch of dry sand over the plywood ceiling dampens sound vibrations.





## FRAME BENT

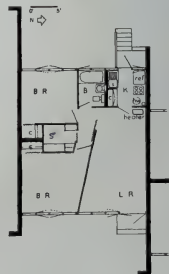
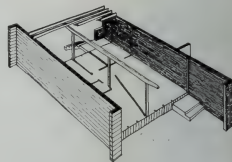
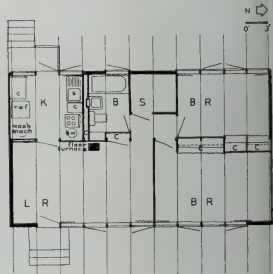
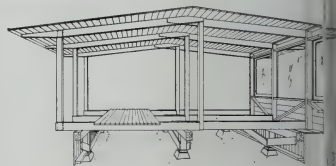
So far as is known, this is a new application of the principle of Bent construction. For years factory buildings have been constructed by assembling, flat on the ground for ease of working, a "Bent" consisting of columns rigidly joined with the roof truss, then swinging up into place the assembled Bent with successive Bents at 15 or 20 foot intervals. The bracing and remaining parts of the building are applied over this framework, the paved ground being the floor.

In these houses, since the ground slopes away considerably, the floor joists are included in the Bent to make a surrounding frame. Underpinning and girders are built and then the frames swung into place at three-foot intervals, twelve frames per house. All the frames are alike and are made of interchangeable pieces—no rights or lefts to cause confusion. When the skeleton is up, bracing is cut in, roofing applied over the rafters, flooring run through the frames, sash and siding applied, and the house is virtually done.

The exteriors of three of the units are made up of  $\frac{3}{8}$ " Super Harbord five-ply outdoor weatherproof Douglas Fir Plywood panels in two-foot widths, applied with a lapped horizontal joint and waterproof paper-backed flush vertical joint, the paper lapped over the lower piece. The other four units employ rough redwood bevel siding. The interiors are of Douglas Fir Plywood in the plywood houses and Douglas Fir Boards in the redwood houses, treated with a thin white zinc stain. Large and continuous glass areas on the long side increase the apparent size of the rooms.

## MASONRY WALL

Four kinds of masonry materials were used for comparative purposes—brick, Basalite block, Haydite block, and hollow tile, all reinforced for seismic forces. Simple straight walls with few corners are economical factors. For privacy, these walls extend as dividing fins between the houses. The end walls are of solid millwork placed with no more effort than the usual hole-in-the-wall type of window. Some windows are fixed glass and some are casement sash, sheltered by a four-foot roof overhang. The glass running wall to wall, ceilings and walls extending through the wall without break in plane and color, interior doors running to the ceiling, give added dimension and a sense of space. The interior partitions are of plywood non-bearing and are treated with a natural stain. The masonry walls were brushcoated inside and out with a waterproofing paint, except the brick walls, which were given a clear waterproofing, leaving the natural brick color inside and out.





# products & practices

## DATA ON EXPERIMENTAL HOUSES

The selection of materials and techniques used on the 25 experimental houses which are a part of the Carquinez Heights defense housing project at Vallejo, California, should have a major effect on future defense housing construction. The experimental project provides a "laboratory" study of permanent construction as applied to defense housing.

The nature of the project gave the architect the freedom of selection necessary to favor materials and techniques regardless of common usage and purely on the basis of their superiority in completing the job. For this reason, materials used should gain prestige in the selection. It is probable that they will be used widely on future projects.

### FIVE-PLY SUPER-HARBORD USED

For instance, three of the frame bent houses have exteriors of 5/8-inch Super-Harbord panels, which are distributed by the Harbor Plywood Corporation of California, 540 Tenth Street, San Francisco. These panels, which are outdoor weatherproofed Douglas Fir, were applied in two-foot widths with a lapped horizontal joint and waterproof paper-backed flush vertical joint, the paper lapped over the lower piece.

This method not only produces a pleasing exterior in keeping with the modern design of the houses, but gives a structural durability beyond that usually achieved in such defense housing. Super Harbord has been time-tested in exterior usages, and is widely used throughout the entire nation, ranking high for its selection on defense projects of all kinds.

George E. Ream is president of the Harbor Plywood Corporation of California, and Wayne I. Rawlings is in charge of sales.

### MASONRY HOUSES FINISHED ON SCHEDULE

The experimental masonry houses were completed within the scheduled time in spite of rain, frost, and mud. It is noteworthy that the architect provided in his

design the means of carrying on construction during such inclement weather. Construction on the masonry houses was supervised by Grant Leibert, who was associated with Leibert & Trobeck on this job.

The value of masonry houses as efficient fire stops in large housing projects cannot be over-emphasized. For an additional 8 per cent to the cost of wood frame structures, a very great increase in fire protection is obtained. Other advantages in this instance were that materials, brick, Haydite, Basalite, and hollow tile are quarried and manufactured within a 30-mile radius of the site, requiring minimum cartage.

Designed to permit the setting of the floor joists before the work was started, the masons used these joists as scaffolding. The design also provided for the buildings to be roofed and glazed before the flooring or interior partitions were installed.

### HORNROCK USED ON MASONRY WALLS

Since masonry dividing walls were being used, several new problems presented themselves. One was the matter of finish and color for inside surfaces to conform with the exterior exposed portions of these walls. On the exterior portion, the matter of waterproofing and weather resistance was essential. Another problem was the fact that since these buildings were constructed under such rigid time limitations the masonry walls would still be damp at the time they were coated. Thus the coating must be one which was acceptable as an interior finish, could be produced in any required color, would provide waterproofing protection on exterior exposed surfaces, and would be affected as little as possible by the alkali and moisture in the masonry. It was further necessary to fulfill these requirements with a material of very low cost which could be applied heavy enough to finish the job in one coat. After some experimentation it was found that the A. C. Horn Company's Hornrock, modified somewhat to meet the peculiar conditions on this job, met the requirements in the most satisfactory manner.



**SUPER-*Harbord* . . .**  
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. . . as used on defense houses at Vallejo, a sturdy, weatherproof fir panel for all outdoor construction.

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Photographs by Lowe

## AVALON GARDENS

### A DEFENSE HOUSING PROJECT

OWNER: The Housing Authority of the City of Los Angeles

ARCHITECTS: California Housing Architects

Carlton M. Winslow, Roland E. Coate, Samuel E. Lunden

STRUCTURAL ENGINEER: Paul E. Jeffers

MECHANICAL ENGINEER: Ralph E. Phillips

CIVIL ENGINEER: Harold A. Barnett

LANDSCAPE ARCHITECTS: Katherine Bashford, Fred Barlow, Jr.

GENERAL CONTRACTOR: E. C. Nesser

This housing project, located in the heart of the vitally important Los Angeles war industries section, will provide adequate living quarters for 164 families in sixty-two buildings. It is a good example of intelligent planning in that it will completely avoid the old familiar pattern of rows of houses on narrow streets, yet provide more units than could have been accommodated by the acreage had it been developed in the usual way.

By planning the site as a whole, each of the sixty-two buildings has been set at the proper angle to obtain the best exposure to the sun. Every building is surrounded by generous open spaces, which are being converted into attractively landscaped gardens and recreation areas for children and adults. The project is so set up that maximum privacy is provided for all buildings and apartments.

When the project is completed shortly it will consist of fourteen two-story, four-apartment buildings, a scattering of single family houses and approximately 30 buildings for two families. Also there will be an administration building containing a large meeting room, a craft room, and kitchen facilities, as well as offices and shop space for administration.

There is one continuous roadway through the project, giving easy access to all the buildings and to well-distributed parking areas. The houses are located so that they form courts, with service and laundry yards in the most convenient yet inconspicuous positions, and at the same time the houses will face the landscaped areas containing private walks.

The dwelling units themselves will vary in size, offering the choice of one-, two-, three-, or four-bedroom arrangements. Each kitchen will be equipped with an electric refrigerator, gas range and a sink and laundry tray set in a tile drainboard. Interiors are well handled, avoiding any aspect of cheap or hurried construction so often found in large housing projects.

All buildings are constructed with wood frame walls and shingle roofs. The exterior walls are of colored stucco with horizontal wood siding on the upper (continued on page 33)





parts of the two-story units only. Window areas are unusually generous and will provide light and ventilation to a degree seldom found in living quarters of unsupervised low cost homes. The architects have stressed the importance of privacy, domestic character of design and neighborhood and site appropriateness.

#### Velvatonc stucco products used

The problem of wall finishing was solved by the use of plaster and colored stucco, the latter manufactured by the Velvatonc Stucco Products Company of Los Angeles. The use of stucco solved the problem of providing a surfacing job encompassing not only beauty and permanence but economy as well. By the use of stucco, it was possible to get relief and depth of color and attractive pastel shades. The job was supervised by Harry Cleeton, one of the finest mechanics and superintendents of plaster work in the country.

The Velvatonc Stucco Products Company manufactures Velvatonc exterior and interior stucco, which produces a non-fading wall, giving permanency and the latest in decorativeness. The base of Velvatonc interior stucco is Keene cement, which is known as the finest plastering material. The base of Velvatonc exterior stucco is made of waterproof white cement, which gives it a uniform finish. The colors used are all mineral oxide, which are lasting and non-fading. Because of a special mix, Velvatonc stucco has a greater spreading capacity and is one of the easiest and fastest working materials on the market.

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(continued on page 36)



Steeltex Cuts Expense and Work at Avalon Gardens



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value and protection against moisture penetration, and you have the reasons for the wide acceptance of *Steeltex for Stucco*.

The 68 buildings of the Avalon Gardens housing project are all better, stronger, safer structures because of the foresight and good judgment of those who specified "all exterior walls . . . shall be lathed with *Pittsburgh Steeltex* for Stucco (38-16) . . .!"



*Steeltex Reinforced stucco* walls can take it! They have come through hurricanes unscathed (above) and earthquakes uncracked (at right).

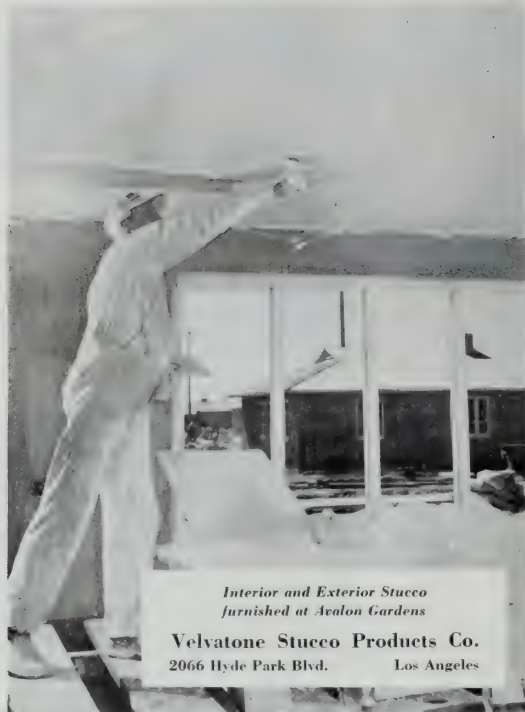


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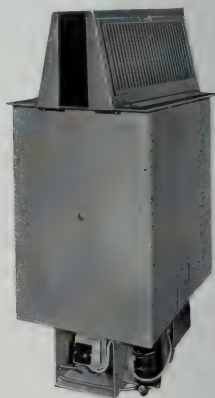
## OIL HEATING READY FOR DEFENSE HOUSING

Probably the most pressing problem facing those in charge of providing the thousands of vitally needed defense housing units in California concerns the means of heating them. The recent gas conservation order, which temporarily precludes the use of gas heat or the installation of gas heating equipment, has brought available oil heating equipment under the microscope for immediate study.

This study indicates (1) that the supply of oil heating equipment is adequate; (2) that this equipment has been thoroughly tested in actual use throughout the nation; (3) that it provides abundant heat at low cost; and (4) that it meets the necessary requirements of government officials and others concerned with the erection of housing units for war workers.

One of the best known manufacturers of oil heating equipment for small homes is the H. C. Little Burner Company of San Rafael, Calif., which has specialized in the development, manufacture and marketing of such equipment for more than twelve years. The company has built up an organization for complete installation and services on its equipment, the only such organization existing in the field. In view of the current rush to oil heat, that is an important factor, because no matter how good an oil unit may be, or by whom it is built, unless it is installed properly it cannot function satisfactorily. The unit must not only be properly located in the house, but correct draft must be established through the use of a proper flue or chimney. Little equipment is backed by a service organization of approximately 125 dealers in this area.

The Little oil burning floor furnace and several other Little units specifically designed for small homes are light in weight as compared to the volume of heat they can supply. For instance, Defense Unit No. 42, gravity, has an output of 40,000 B. T. U., yet it weighs only 105 pounds, while Defense Unit No. 44 has an output of 60,000 B. T. U. and weighs only 130 pounds. The manual floor furnace, including the register, ready to install, weighs less than 190 pounds, yet has an output of more than 47,000 B. T. U.



**Dual Register Floor Furnace**

These units—the oil burning floor furnace and the Defense Units 42 and 44, which are upright warm-air furnaces—are the units which will be specified most frequently in defense housing. The floor furnace can be supplied with a dual register for installation below a partition wall. All of the units are approved for FHA financing. The Little company marketed the first oil burning floor furnace listed by the Underwriters' Laboratories. It was the first furnace with the safety feature of Thermo Limit Control.

Many feel that maintenance costs of this type of equipment might be rather high. However, if the Little floor furnace is cleaned and inspected once a year, it will probably require no other attention. The factory guarantees the entire unit against defective workmanship or material and the majority of H. C. Little dealers have said that service required on this equipment is less than on any oil burning equipment they ever have handled. This includes the experience of users in all parts of the United States, under practically every conceivable operating condition.

One of the most important contributing factors toward low maintenance cost is the simplicity of the equipment. This is emphasized by an analysis which appeared in a national trade journal several months ago. Of the causes of service on oil heating units in 1941, only 34.5 per cent could possibly happen to a manual controlled Little floor furnace. The remaining 65.5 per cent of the causes of service were controls, strainers, nozzles, pumps, and similar accessories, which do not exist on the above unit. Another interesting point is that the United States Commercial Standard, C.S-75 requirements, call for a minimum of 8 per cent CO<sub>2</sub> in an oil burner installation for domestic use. Little equipment, when correctly installed and adjusted, can easily be made to give CO<sub>2</sub> readings of 11 per cent or even 12 per cent under very favorable conditions. Translated into terms of economy, this means an increase in efficiency of about 25 per cent over CS-75 requirements.

For absolute comfort, a home must be heated by a unit that has both flexibility and high capacity. The unit must be capable of being turned down to a point where the heat input is exactly equal to the heat loss from the house. In this state of balance, the indoor temperature remains constant, while the unit operates on a reduced fire of high efficiency. When and if conditions demand, the unit should have a reserve which may be called upon to offset sudden drops in outside temperature. Little oil burning floor furnaces have a high capacity, in excess of the usual requirements. They are sufficiently flexible, so that they may be turned down to operate with great efficiency under normal conditions.

The higher first cost of oil burning equipment is offset by the low operation cost. Fuel oil, selling at 6 cents per gallon, is equivalent in heating value to natural gas at 40 cents per thousand cubic feet. In other words, in areas where oil is 6 cents a gallon, and natural gas is 80 cents per thousand cubic feet, the



oil costs only one-half as much as the gas, and therefore will cost only one-half as much to do a heating job.

On the matter of first cost, it is impossible to give definite figures. Prices will depend on the location of the job, the number of units, and other factors which must be considered. It is the policy of the H. C. Little Burner Company to sell its equipment only through its authorized dealers. The factory feels that by so doing they insure proper installation, satisfactory service, low maintenance costs and satisfied customers.

#### MARLITE WINS PACKAGE COMPETITION AWARD

Wall paneling in a box! This was the package that won the top award for Marsh Wall Products, Inc., in the hardware classification of the 11th Annual All-America Package Competition sponsored by *Modern Packaging Magazine*. The Marlite pre-finished wall panel package, designed by Mark Seibert of Dover, Ohio, achieved five objectives in one fell swoop: The package provides sharp and immediate product identification, and the handsome, sturdy box offers striking attention and display value; the important and expensive problem of sampling is simplified and reduced to its ideal form, so that sales returns and replacements are practically eliminated; the trade name is promoted practically and with immediate and direct product correlation; dealers may now approach their customers with a wide and representative display of Marlite products in a compact and easily handled merchandising unit; and finally, factory salesmen have a new and significant talking point with dealers. The product is available in thirty different colors, four standard patterns, and dealers require a complete range of samples regardless of the size of their inventory. Primary distribution is through building supply dealers, but architects and contractors frequently influence and control sales. These men must be fully familiar with the product, and they must be equipped to show samples. The box is a flat rectangle, with the Marsh names plainly printed on all sides and top of the box for immediate identification. The box has been laminated with Lumarith Protectoid, which not only enhances the appearance of the kit but acts as a protection against soil and grime from repeated handling. Here, by the simple expedient of packaging the product, a merchandising and sales unit of considerable force has been created.

#### NEW MECHANICAL DRAFTING PENCIL

A new mechanical drafting pencil with a motor-driven lead pointing machine, for engineers, architects and mechanical draftsmen, has been announced by the TEC Pencil Company, 9381 Olympic Boulevard, Beverly Hills, Calif. The TEC drafting pencil has a full length lead tube of spring brass—an exclusive feature. This lead tube is driven downward into the chuck point by a screw-operated mechanism providing a positive grip on the lead and preventing any slippage or wobble.

It is claimed that the flexible "squeeze action" of the new mechanism does not mar or ring the leads, causing them to break. The pencil barrel is made of lightweight Tenite. It is perfectly balanced and has the "feel" of a full length wood-encased pencil. The clumsy metal tip, so objectionable in European-made drafting pencils, has been eliminated. This pencil is also made in the double-end type, enabling the draftsman to carry two different degrees of lead in one holder, or a lead in one end and a scriber in the other end.

For these pencils, the TEC Pencil Company has provided a new line of high-grade drawing leads which are to be had in nine degrees of hardness. These leads are made especially for mechanical drafting pencils and are put through a compression process which gives them greatly added strength and point durability. A motor-driven lead pointer, which starts and stops automatically, provides needle-like drafting points in a few seconds and eliminates the mussy operation of pointing with file or sand pad. Circulars describing these new items, together with samples of TEC drawing leads, may be had by addressing the manufacturer.

#### NEW TYPE MERCURY SWITCH

Mercury switching has always been difficult around factories or any place having vibration, and a new invention definitely cures entirely or aids very materially under these circumstances. It is the "Double Flow" mercury switch manufactured by Durakool, Inc., 1010 North Main Street, Elkhart, Indiana. Two tails of mercury pulling in opposite directions, over a ceramic barrier until severed, prevent double contacting where vibrations exist. When closing, the two approaching bodies of mercury pile up a double thick electrical conductor. Double flow operates either as a slow rolling motion or equally well on a very high speed mechanical snap action. Ask for circular No. 511. Switches in unbreakable metal of 10, 20, 35 and 65 amperes now available for National Defense. Priorities required.

#### NEW FLUORESCENT BED LAMP

"More light—and more scientifically directed light," is the story of "PLASTI-LITE," the first all plastic fluorescent bed lamp using the new 8-watt, 12 inch fluorescent bulb, introduced by the Mitchell Manufacturing Company of Chicago, pioneers of the famous Spotray, Luxuray and Marvelite bed lamps. "Plasti-Lite" offers lighting advantages never before found in a bedlamp. For example, it renders 22 footcandles of light on the reading page at 18" distance! And 13 foot candles at 24"! (Very few bed lamps on the market deliver more than 4 or 5 footcandles). And the angle of light is so directed that you can read with utmost comfort in reclining position, with absolutely no glare or reflection on the reading page. It is the coolest, most eye-comfortable light possible. And the most economical to operate, as it is lowest in wattage consumption. (8 watt bulb). "Plasti-Lite" sets a new pace, too, in styling and color, coming in two thrilling new finishes, both of exquisitely molded plastic: Onyx Ivory and Deep Walnut. Has standard approved sockets. Easy to operate switch. Approved 9' rubber cord, with new type "Plug-in" ballast, eliminating hum. Available for 110-125 volts, Alternating Current only. List Price \$9.95.

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## red cedar shingles for roofs

continued from page 33

An outstanding feature of the project is the wide use of red cedar shingles for the roofs. All of the 63 buildings are covered with these shingles, a total of approximately 1,700 squares, or 6,800 bundles, being used. The traditional adaptability of red cedar shingles for all types and sizes of buildings is demonstrated in Avalon Gardens.

Whereas No. 1 grade 18-inch shingles were used for the various housing units comprising the project, No. 1 grade 24-inch shingles were applied to the roof of the administration building. These shingles are slightly thicker than the 18-inch variety, and provide a heavier-appearing roof which is in keeping with the size and importance of the administration building.

The 18-inch shingles were applied at an exposure of  $5\frac{1}{2}$  inches to the weather. With this exposure, no less than three layers of shingles exist at every point of the roof, providing an impenetrable barrier against the elements. The 24-inch shingles used for the administration building likewise provide a three-ply roof, being exposed  $7\frac{1}{2}$  inches to the weather. The sheathing boards to which the shingles are attached were spaced apart, rather than laid solid. In this way an appreciable saving was made in sheathing required, plus labor of application. The laminated, three-ply roof provided by the red cedar shingles creates a "bridging" effect which adds to the stability of the roof, and thus the use of spaced sheathing is permissible. In fact, the only reason for using solid sheathing with red cedar shingles is to gain the added insulation that such a deck offers, and in very cold climates this is justifiable. It is interesting to note that wood shingles constitute the only form of roof covering that actually adds to the strength of the roof section.

The most casual observer can note the complete lack of monotony regarding the roofs of the Avalon Gardens development. Upon analysis, this feature can be attributed to the pleasing appearance of the random width shingles which were used—a distinct contrast to the factory-like repetition characteristic of many roofing materials. An added note of roof individuality is contributed by the pleasant color variations of the shingles, ranging from a light straw yellow to a darker reddish brown. This range of color is characteristic of the Western Red Cedar wood from which the shingles were manufactured.

## porcelain lighting fixtures

Alabax lighting fixtures, manufactured by Pass & Seymour, Inc., of Syracuse, N. Y., represented in Los Angeles by the J. G. Pomeroy Company, are used throughout on the project. Alabax fixtures are used extensively by the Army, the Navy, various housing authorities, hotels, and private constructors—wherever good, medium cost lighting is required. The fixtures are made of porcelain, conserving critical metals now so essential for war production. The glaze finish makes cleaning as easy as washing a dish. It is long-lasting and won't tarnish or stain. The fixtures are thoroughly insulated and shock-proof. They come in snow white or pastel ivory glazes.

Alabax fixtures all conform to housing specifications and have the approval of the Underwriters' Laboratories. They are furnished with 15-ampere double-prong contact convenience outlets and 10-ampere T rated switches as called for in Federal specifications. Pass & Seymour is an old nationally established manufacturer, being one of the first manufacturers of electrical wiring devices. Its production is ample to handle any order and give prompt service despite present demands.

## TRANSPORTATION

continued from page 22

defeat the PE, and cruised the streets offering free rides. The campaign swept the county, and in this controversy the pattern of automobile transportation was fixed.

As the auto took over transportation it likewise began to force a change in the community development which the railroads and real estate subdividers had "planned." New roads were demanded and obtained. As they opened up, new communities built around the auto and the highway flourished. Rail transportation shrunk, in some cases routes were abandoned. In most, service was curtailed. Now the auto is about to disappear, and the public is faced with the necessity of falling back on the services which did not meet the need of twenty years ago.

Can the rail lines handle the traffic which will be thrown on them? Not much of it, with their present routes and rolling stock. Not all of it under any circumstances. The complete answer won't be available until all details of the problem are known. Many surveys have been made or are under way. The most important of these is that being undertaken by the State Railroad Commission. It will cover about 500,000 workers in Los Angeles County.

When all the facts are in, it should be possible to decide:

1. How many workers can be moved from home to work and back again with present mass transportation facilities.
2. What new transportation facilities are needed.
3. How many workers are so located by residence that no mass transportation is available or could be supplied.
4. How many are so located that the distance to travel is too great in terms of time.

This last is most important. One shipbuilding firm in Los Angeles, the largest, has just completed a transportation survey. They have estimated that one-fifth of their men cannot get to work at all when their tires wear out.

Long after it was known to war workers, who wrestled with it daily, alarmed experts and officials began rushing into print with proposals which make headlines but do not make good sense. Some of the solutions offered to date are swap jobs, swap homes, ride workers in freight cars. Both job and house swapping proposals are made without reference to fact. Workers from one area of war production do not live in another area of war production. The overflow from each area is found in residential communities where there is no war production. For instance, less than 150 Lockhead workers live in the San Pedro-Wilmington-Long Beach area, and only 500 in the Santa Monica area. There aren't enough freight cars to move materials.

Transportation facilities, vastly expanded, cannot alone solve the problem. Other very stiff measures will have to be taken. Whether they will be remains to be seen. Actually, a solution through a series of simple steps presents itself. Here it is:

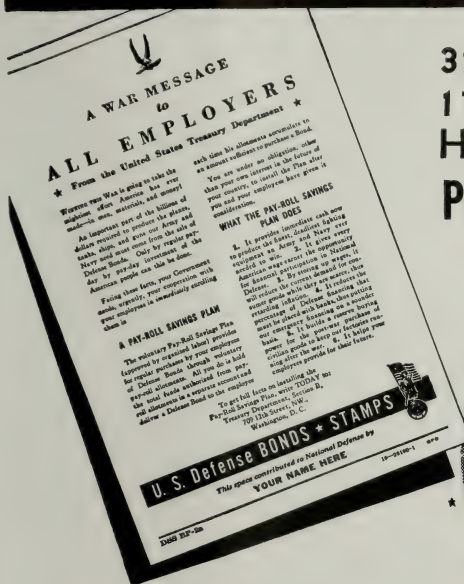
1. Take over all existing housing vacancies in or near areas of war production. Set a rent commensurate with the income of the tenant. If the previous rental asked has been high, say, \$50, \$75, or \$100, ignore that.
2. Take over rental housing being used by families whose wage earner does not work in the area. Many people living in Burbank, Santa Monica, Inglewood and other areas of war production work downtown. Most of the existing vacancies are in the central part of the city. Get them a rental in that section. If necessary, take over housing from owner-occupants. This alone would very nearly solve the problem.
3. Acknowledge the fact that private builders will not and are not building the housing needed and launch a public housing program.
4. Give no priorities on building materials or FHA insurance on building loans to private builders unless they build rental housing in a designated area, at a price related to workers' incomes and for war workers exclusively.
5. Pool all rail transportation facilities now, and arrange to put a ride rationing system into effect with priorities for war workers.

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## CAMOUFLAGE

continued from page 26

paints which differ only in pigmentation adjustment from accepted exterior paints long manufactured by the same company. This delicate adjustment process is carefully checked in its manufacture. Each paint batch is carefully photo-tested for infra-red resistance, then immediately canned and sealed under supervision. Any dilution of the so-called "L-Series" with ordinary paint would materially reduce its efficiency.

Good painted camouflage is conceded to require both light and shadow combinations in order to resemble surrounding terrain. A wide range of low-visibility colors is desirable, ranging through the dull browns and greens. With the "L-Series" has been designed a "D-Series" which has the same color range but appears black (or shadow) in infra-red aerial photography. According to extensive testing, these two paint series in combination afford the camouflage as useful a range of concealment paints as has yet been produced. The heat-deflecting factor has an added significance. Petroleum and other industries where liquid storage is required face sizable evaporation losses when they paint their tanks with ordinary dark-colored paints instead of the standard white or aluminum. In the case of the "L-Series," however, controlled seven-hour sun-heat tests disclose the ability of this paint to deflect heat to the extent that inside temperatures of test objects remained about ten degrees lower than similar objects painted with the same color of ordinary paint; and but five degrees warmer than the aluminum painted containers.

One of the most essential of the many camouflage treatments, paint has often in the past been a most costly nuisance when removal or repairing was in order. Many less durable paints which are sometimes sold as camouflage coverings should be avoided on stucco and other surfaces where quality paints are ever again to be applied, as the clean-up and preparation cost will sometimes prove appalling. It is expected that camouflage architects and engineers will eventually demand all camouflage paint producers to develop these special finishes on formulas that will stand up under weather.

## CHINA—FONT DOOR TO FREEDOM

continued from page 17

nickel, tin, aluminum, mica, rubber, lead, zinc, and other war materials. In the first years of the war, we supplied Japan with airplanes which destroyed Chinese cities and towns and slaughtered hundreds of thousands of people. American-made trucks transported Japanese troops into the heart of China.

When I went to Hankow, the Chinese capital, in 1938, after six months at the Chinese front, I remarked in a conversation with our American ambassador that our policy toward Asia was suicidal; that, after Japan had turned China into a base of operation, it would turn on southern Asia and America. I needed no prophetic knowledge to make this statement, for it was embedded in the "Tanaka Memorial," the Japanese blueprint of world conquest, and in speeches and writings by many Japanese politicians and militarists. But to my statement, our ambassador replied with complacency:

"Oh, by that time the Japanese will be too exhausted!"

How could Japan be exhausted when the beast was being fed war materials, and living off the food of China? I have never yet understood why all officials, responsible for the whole Far Eastern debacle, do not withdraw from public life in shame. No people in history have been so bereft of knowledge, vision, or of national or international responsibility as they.

Before I left China in May of last year, I talked with British leaders, soldiers, and officers in Hongkong. We all knew the Japanese would attack Hongkong some time. The British had spent £10,000,000 on its defenses in 1937 alone. Hongkong estimated that the colony could hold out for two to three months—until units of the British fleet relieved it. For the four years of war, the British entertained contempt for the Chinese armies, and were induced only in the latter months to reach an agreement with them for joint defense of Hongkong. Behind this policy was the British fear that if the Chinese defended Hongkong, they would later claim that it be returned to China—from whom it had been taken in the Opium Wars of 1839. In talking with British soldiers in Hongkong, I often heard this remark:

"Up to now the Japanese have only fought a third-rate power—China. But when they fight us, they fight a first-rate power, and will learn what real fighting is!"

It took the Japanese just eighteen days to occupy Hongkong. Singapore, the bastion of the Far East, fell in seven weeks, and the Dutch

East Indies in a much shorter time. Now New Zealand, Australia, and India lie in Japan's route of conquest.

For over four years, China stood begging at the doors of the democracies. Our loans to them totaled less than \$400,000,000, but our war materials to Japan ran up into the billions. The Chinese know this. Repeatedly, at the front, Chinese soldiers and officers asked me why Japan was furnished with war materials to kill Chinese. It was a terrible question for me, an American. At the Chinese fronts, there were no guns heavier than heavy machine guns or trench mortars. There were no trucks and no gasoline, and not even one airplane to drive off the Japanese planes that bombed us at will. Those planes were often American made, their bombs were always of American scrap, their gasoline, American. The only Japanese thing about them was the pilot. I was called upon to deliver morale lectures to the Chinese soldiers at the front, and I often felt ashamed to face them. Of course, I mentioned the small sums in charity which we were offering for the civilian air-raid victims and refugees—though these catastrophes were basically our doing. The Chinese fronts were often desolate regions, cut off from necessary supplies and but the rudiments of news. Since I had been connected with the Indian Nationalist movement for many years, I therefore tried to inspire the Chinese armies with the consciousness that they were fighting not for China alone, but for hundreds of millions of subjected Asiatic peoples who were watching them, hoping for their victory. One paragraph from such lectures was this:

"Do not feel isolated or abandoned on this gray battlefield. Try to realize that you are the vanguard of Asiatic peoples struggling for liberation. The eyes of hundreds of millions of people, particularly of India, are fastened on you, hoping and praying for your victory that you may be a bastion for their own liberation. Ever since the Japanese invaded China, the Indian National Congress has conducted a boycott of Japanese goods, has organized 'China days' on which small Chinese and Indian flags are sold and the proceeds are used to buy medicine for your wounded. The Indian National Congress sent the first medical mission of five surgeons to China, has paid all their expenses and kept them supplied with medicine and dressings. If this seems small in comparison with China's great needs, remember that India is much poorer even than China, and while helping you, it must also struggle for its own liberation."

## BOOKS

continued from page 4

military aid from England. The righteous weak, in the long run, become just another charge upon the righteous strong.

This may not be what Steinbeck meant, but it's what he has said. More than that, it's what he has said repeatedly. The Joads at the end of *The Grapes of Wrath* still have their courage, but they're in an awful mess—with little hope of extrication unless some outside power intervenes. The fruit pickers in *In Dubious Battle* are worse off at the end of the book than at the beginning. Steinbeck writes of "the little people" with pity rather than with faith. His books are a cry for help, and this help can come only from others than themselves; it can come only from the strong.

But here is the point where Steinbeck always quits. He leaves his "little people" licking their wounds. He hints that the "little people," backed by strength and led by their own kind, will be the redemption of the world. But in a certain country of Europe (to imitate the tactful evasiveness of *The Moon Is Down*) the little people acquired strength under the leadership of one of their own kind who was a paperhanger. Certainly the outcome of THAT isn't what Steinbeck wants!

It's all very confusing, and probably Steinbeck, magnificent writer though he is, is just as much mixed up as the rest of us.

PATTERSON GREENE.

## MUSIC

continued from page 5

hear and to appreciate the work of Mahler. Much of this new appreciation has resulted from the determination of Mahler's friend, associate, and pupil, Bruno Walter, that Mahler's music should be heard. No one can conduct Mahler's music like Bruno Walter. It was a special privilege to hear the *Kindertotenlieder*, the *Little Dead Children's Songs*, conducted by Walter on a Philharmonic program and sung by the lovely fresh contralto voice of Eula Beal.—PETER YATES.



*Architecture*  
*May, 1942*



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# books

IN THE NATURE OF MATERIALS, The Buildings of Frank Lloyd Wright, Henry-Russell Hitchcock (*Duell, Sloan & Pearce*; \$5)—It is a very exciting experience for the layman as well as the professional student of architecture to see the photographs presented in this new book on the architecture of Frank Lloyd Wright. Prepared in connection with the exhibition of Wright's work held at the Museum of Modern Art in 1941, the range of the photographs is both exhaustive and definitive. The excitement results from the fact that the 400 plates here presented to us demonstrate vividly the development, range, draughtsmanship, and magnitude of concept that have led to so wide an acceptance of Mr. Wright as one of our great architects. From the earliest domestic efforts, through the "prairie" period, via the many unexecuted projects to the most recent work, there is a clear development of "style," of vision, and of concept that is almost breathtaking.

It is unfortunate that the restrictions imposed by the fact that this book is one of a trilogy, in which the other volumes are a collection of Mr. Wright's own writings on architecture and his autobiography, are ones which prevent the full realization of Mr. Hitchcock's powers as a critic. Mr. Wright's work so fully expresses his personal credos of architecture and of how life should be lived that a discussion of his work without inclusion of these facets becomes two-dimensional. The omission of the philosophical and biographical material limits the critic so that his contribution tends to be a glorified catalogue. Inevitable repetitions of phrase lull the reader. Mr. Hitchcock's rather involute writing needs the relief of variant subject matter in order to avoid monotony. From the present restricted field one emerges with an after-image too cluttered with adjectives like "hovering," "solid," "broad," rather than with a broad comprehension of the qualities which Mr. Hitchcock admires. In the light of the author's volume on H. H. Richardson, one feels that he has not here found full expression for his powers—and that it was not entirely his fault.

Mr. Hitchcock further draws the teeth both of his own and of the reviewer's criticism by stating in his preface that "It is not generally worth while to study buildings in pictures except for their virtues." Since the vast majority of the readers of his book will never have the opportunity to see more than a very few of the actual works, the benefit of all the pro-and-con observation of which Mr. Hitchcock has the advantage should be passed on to the reader. Mr. Wright's stature is too great to be lessened by intelligent questioning of certain aspects of his work.

Thus it is disappointing to find Mr. Hitchcock so concerned with the analysis of "spatial relationships" and the integration of materials in the interiors that he fails to point out that the results are often restless and fatiguing to look at and definitely not up to the promise of the exteriors. Moreover, it is not a minor phase that should be overlooked in commenting on rooms whose furnishings were designed by the architect, to admit that much of Mr. Wright's furniture, particularly in the early period, disregards completely the structural peculiarities of the human body. Merely looking at the chairs in the Robie house produces a backache—nor is this reaction entirely the result of membership in a "spineless" generation. Both Wright's strength and weakness spring from his relationship to his time; it does not belittle the former to recognize the latter.

The format of this present volume was designed by Mr. Wright with somewhat less success than one would have wished. The shape of the page, which is wider than it is high, lends itself admirably to the layout of the photographs, but is not enough better to compensate for the fact that the book is heavy and awkward to hold—almost the only way to read it comfortably is flat on a table—and that the reading of the text is hampered by the noticeable jump which the eye must make in returning to the beginning of the line—a fatiguing process that interrupts one's full comprehension of the words.



Lest we be accused of carping, we must hedge by stating that our concern for these relatively minor details is the fact that they, like the restrictions in subject matter, are mechanical irritations that are unworthy of this very fine tribute to a great man by a top-ranking critic. This is really an important book. Obviously, no book in black and white can substitute for a study of the buildings themselves—especially where color, as tantalizingly indicated in the frontispiece, plays so important a part in the comprehension of the nature of the materials.

But it is equally true that, to the serious student, this book will be invaluable both for its factual content (the list of executed work and projects is by far the most comprehensive compendium available) and for the panorama which it presents. To those to whom Frank Lloyd Wright has been only a legend or a name attached to a few scattered buildings of variant spectacular characteristics, this book should be a "must." The most casual survey could hardly fail to convince even a hardened skeptic that the architect who conceived these structures is both a great artist and a great creative builder.—FRANCES HARTWELL.

**MYTHOLOGY OF BEING**, A Portfolio of Nine Drawings by André Masson (*Wittenborn & Company, Limited Edition; \$10*)—André Masson is a French artist who is not so well known in this country, where he has found refuge. He is a descendant of the Gauguin tradition, a product of that impulse toward abstract art of which Alfred H. Barr, Jr., wrote, "has its principal source in the art and theories of Gauguin, flowing through the Fauvisme of Matisse to the Abstract Expressionism of the pre-war paintings of Kandinsky and . . . reappearing among the masters of abstract art associated with Surrealism. This tradition is intuitional and emotional rather than intellectual, organic, or biomorphic rather than rectilinear, decorative rather than structural and romantic rather than classical in its exaltation of the mystical, spontaneous and the irrational . . . the shape of the square confronts the silhouette of the amoeba." In this set of drawings illustrating a poem by the artist (translated from the French by Eugene Jolas), Masson has etched the "silhouette of the amoeba" with clarity and delicacy of penmanship.

Full justice has been done to these drawings by the Walpole Printing Office which has done an excellent job of typography and reproduction. They are large plates 13 by 17 inches and are only slightly reduced from the size of the original drawings. There is a complete bibliography of Masson's illustrative work as well as the poem and its translation. Each portfolio is numbered and signed by the artist.

**THE AUTOBIOGRAPHY** of Robert Edmond Jones, famous stage designer, will be published in 1943 under the title *Was and Is* by Duell, Sloane & Pearce, Inc. of New York.

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## THE DIABELLI VARIATIONS

The theme for a set of variations propounded by Diabelli, which made Beethoven laugh, is not without content, as Beethoven was soon to demonstrate. It is an ordinary waltz, cheerful for a ballroom, yet as the theme for a set of variations it by no means lacks possibilities. In the Mozart tradition it consists of a melody opposed to a strong rhythm, simultaneously announced. From Beethoven's point of view it consisted of a strong rhythmic pulsation in which are embedded rather the structural elements of a melodic theme than the melody itself. The condition of this secondary melodic theme is rather like that of Bach's *Art of Fugue*, reduced to its structural elements out of the ornamental melody given to Bach as a theme for improvisation by Frederick the Great. Beethoven soon realized the opportunity offered him by this ridiculous theme of Diabelli and began writing upon it what is in many ways his most definitive and personal work, that one least directed toward his public, the *Thirty-three Variations for Piano, Opus 120*, commonly called the *Diabelli Variations*.

He began by taking apart the thematic elements and examining them in successive exploratory variations, so that neither the hearer nor himself should become lost in the later more elaborate development of them. The method is similar to that by which the theme of the "*Eroica*" *Variations, Opus 35*, condensed out of a country dance, is restated four times in different and additional contexts, including the original dance itself, to bring out its rhythmic and melodic significance.

The first variation simplifies the theme into successive rhythmic chords by making a march of it. This march, like the first counterpoint of the *Art of Fugue*, is perhaps the most difficult stroke of genius in the entire work, upon which rests the entire succeeding structure. By it Beethoven establishes the underlying sonorous pulsation, which in the manner of his greater works provides its base means of articulation. At the same time he detaches the theme melody from the rhythmic rushing of its more obvious counter-theme, which only the unobservant will consider an accompaniment.

Reversing the process, the second variation reintroduces the rhythmic counter-theme, while the speed is increased. The great body of the work is getting under way, in static progression like a ship in the ocean.

Beethoven is in no hurry. The third variation begins the enrichment of the melody by a graceful ornamentation which is itself subject to further variation. Only a brief reintroduction of the rhythmic counter-theme in stately horizontal movement interrupts this gentle singing. The feeling of pause induced by this reintroduction corresponds structurally to the one measure pause at the end of the first counterpoint of the *Art of Fugue*, marking the end of the preliminary exposition, the beginning of the larger development.

Now, in the fourth variation the counter-theme, developing out of the preceding stately movement, joins the enriched melody in counterpoint, faking the first variation on the full theme as it has been reorganized. And with this variation Beethoven introduces the structural method of the work, a polyphonic series of ascending and descending horizontal planes by methods strictly belonging to the piano. This is Beethoven's treatise on the piano as a sonorous polyphonic instrument, in the same way that the *Art of Fugue* is Bach's treatise on counterpoint, adaptable to any instrument.

The fifth variation reintroduces in full power the underlying sonorous pulsation. At the same time it presents a peculiar characteristic of Beethoven's comic genius, an almost pedantic delight in his own laboratory humor, like the interlingual puns of famous scholars, a vitality of medium as well as man, which may be likened to the re-



freshing motto theme of the *Art of Fugue*. This humor reaches its pitch of cheerful absurdity in the twenty-second variation, a musical pun on the opening measures sung by *Leporello* in Mozart's *Don Giovanni*.

The sixth variation introduces an additional thematic idea, which in subsequent variations provides a major expansion of the theme material. This is derived from the opening flourish of the original theme with its grace note. Having already developed this figure in a most graceful way as a part of the theme melody, Beethoven now presents the same figure as a strong trill followed by a single separate tone, this forceful appoggiatura effecting the impression of a broad horizontal plane. This he emphasizes by transforming the succeeding material of the original theme into a vertical counter-theme widening the sensation of structural space.

These various thematic ideas Beethoven develops in many different relationships throughout the remainder of the work. Careful listening will show the architectural effectiveness of this method. In addition to the vertical idea he adds also a feeling of recession in space, by accentuation, particularly noticeable in the thirteenth variation. The expansion of the entire structure is marked by a series of pauses in the form of slow variations rather than like the "lights" or windows of a cathedral. These slow variations move toward the climax of the work, a series of variations in the minor, beginning at the twenty-ninth variation. This climax is neither mournful nor serene, but joyful as a man only can be joyful with a full understanding of the tragic. In these variations, as in the *Arietta* of the *C minor Sonata*, *Opus 111*, the tragic has been overcome. The mind moves in all planes of sound with utter freedom. This is perhaps the supreme moment of Beethoven's development broadening toward the dramatic fulfillment of the last quartets.

The rapturous thirtieth variation may be compared with the *Andante espressivo* of Bach's *Goldberg Variations*, which is in the same mood. The thirty-first returns to the style of Beethoven's early slow movements, for instance, that in the *Quartet*, *Opus 18:6*, in the manner of Haydn or C P E Bach. Like a prelude to the succeeding fugue, this movement assembles into a polyphonic conjunction of two principal melodies all the thematic ideas hitherto separately presented. This variation completes the customary variations section in the minor key, but the two principal melodic groups, instead of reverting to the original key, proceed by relationship within the same key signature into the thirty-second variation, a fugue. The horizontal emphasis of these preceding variations determines the shape of the initial theme of this fugue, a sequence of repeated tones, by which the steppe structure of horizontal planes characteristic of Beethoven's unique counterpoint is given definitive expression.

The fugue is double and also in two parts of noticeably different style. But where Bach characteristically would have resumed the working out of the theme into a third part, Beethoven characteristically moves directly into a transition of extraordinary subtlety, reserve, and profound implication, by an organic succession of modulations, effectively concluding the minor section by returning to the original key and introducing the major finale, a *Minuet* like the break of morning, and an all-embracing *coda*. At the end, as at the end of all Beethoven's larger works, one is left with a feeling of continuity, of energy resuming and going on, quite unlike the finality of an ending by Bach.

With this work, except for the group of *Bagatelles*, *Opus 126*, a foreshadowing of the last quartets, comes to an end the piano composition of Beethoven.—PETER YATES.



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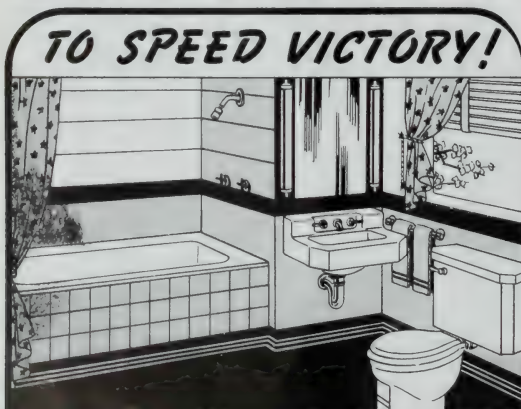
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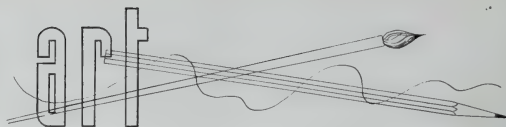
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### SAN FRANCISCO

The Britain at War and America Goes to War exhibitions at the California Palace of the Legion of Honor, and the Circus Show, Sawdust and Spangles, at the San Francisco Museum, base their appeal rather on subject matter than on pure esthetics, offering the bait of news or entertainment. Thus for a space art reverts to its primitive story-telling function, which has suffered a certain amount of disrepute.

Sawdust and Spangles is pure entertainment; paintings, drawings, prints, sculpture, relating to citrus life, real sawdust and authentic wooden horses from a merry-go-round, circus posters, a model of the new streamlined Bel-Geddes circus ensemble, presented at a preview featuring clowns, entertainers, popcorn and punch; all very gay and festive, in contrast to most of the pictures, some of which are downright lugubrious. There are Roualt's tragic clowns; several versions of the Fat Woman, disconsolate acrobats, solemn animals. Sprightlier items are a charming series of circus horses, Adaline Kent's abstract acrobats in painted plaster, Bob Howard's blue dappled plaster horse with the twining legs, and a Bruton screen.

The Legion War Shows, on the other hand, are news and education. England seems to feel that since propaganda has become a major weapon of war, it is quite possible for artists to serve their country best in their own field, which is, of course, art. She has commissioned some of her best artists to report the current war with camera, brush and pencil. The interest shown in the Legion of Honor Show seems to indicate that there is some truth in this belief.

Strangely, however, the Britain at War Show is a monument to the characteristic British habit of playing down emotion. Perhaps it is the censor's idea; but the element of human drama is thoroughly inconspicuous. There are plenty of ruined, twisted buildings in both the painting and photographic sections, but they are apt to be treated as abstractions, patterns of form and color rather than as smoking tragedies. Perhaps this state of mind is also characteristic of the British civilians, a key to their toughness and courage.

Between paintings of abstract ruin there are pastel portraits of soldiers, sailors, airmen, carefully academic, objective; there are many pale watercolors of wrecked airplanes, scenes in factories, embarkations. Color on the whole is chalky. By far the best oil in the show is a meticulously painted *Withdrawal from Dunkerque*, by Richard Eurich, which has a curious time quality. The long waves roll in from the sea and break in patterns of foam on the beach, a bomb explodes, smoke rises from the burning town in the background. Tiny soldiers on the beach, struggling to embark in waiting, crowded boats are as impersonal as ants, part of the pattern of a lovely day.

However, in Henry Moore's drawings of life in shelters, human figures become pale symbols with strong emotional impact. Feliks Topolski, a pole, and Edward Ardizzone, whose name does not sound thoroughly British, have done fine quick sketches of human beings caught in the exigencies of war. Midshipman John Worsley, twenty years old, records life at sea.

There are many fine and moving photographs of significant things in England; the high altar of St. Paul's covered with debris, lit through a hole in the roof; people sleeping in a prehistoric cave now used as a bomb shelter; aviators watching for the return of comrades from a raid; two calm white geese in front of a half-inflated barrage balloon in Hyde Park; a child in gas mask hugging her doll; the people of England carrying on in the midst of war.

America Goes to War, the companion show, contains a simple demonstration of some of the fundamentals of camouflage, beginning with photographs of animals whose markings conceal them from enemies, ending with a model town in its suit of camouflage. There



is an interesting set of drawings by Howard Brodie showing San Francisco doings in the first days after Pearl Harbor, the long jam of boys waiting to enlist, and so on. Vernon Howe Bailey, official government artist, has a series of careful sketches concerning naval defense. One of the nicest groups of small quick sketches, of army life in Hawaii, was done by soldier artist Robert Bach, a young San Franciscan.

There are also posters and cartoons from England and Canada, and a bunch of American press photos showing bullet-riddled cars—and people—after Pearl Harbor.

Other shows at the Legion are Death Valley drawings and water-colors by Rowena Meeks Abdy; lithographs by Larsen Lorenzen, Ray Bertrand and Theodore Polos; and a show of paintings and sculpture by women. Only two pieces of sculpture are included—a white glazed head by Afton Lewis and a bather by Ruth Cravath, who also shows a painting, Dorr Bothwell—1925. Miss Bothwell herself contributes her amusing painting, *Native Daughter*, and *For National Defense*. Other artists included are Leah Hamilton, Dorothy Duncan, Genevieve Sargent, Jane Berlandina, Dorothy Puccinelli, Helen Forbes, Anne Bailhache.

The San Francisco Museum has a room of Roualt prints; a retrospective show of Anna Klumpke's work; an exhibit of architects' models and photographs, and a one-man show by Horace Pippin, Negro artist who paints on wood panels, sometimes using burnt outlines and leaving portions of the wood uncovered. The result is somewhat redeemed by an interesting use of color. Just the same, the method has unpleasant associations to those who grew up in the pyrographic period. As is the case with so many self-taught artists, the chief charm of Pippin's work is that it appears unhackneyed.

The De Young Museum is showing chairs from early days to now; Islamic art and a collection of East Indian fabrics lent by Miss Katharine Ball.—DOROTHY PUCINELLI.

## LOS ANGELES

That caustic Sinophile, the almost legendary S. MacDonald Wright, returned to the exhibiting world to show at the Stendahl Galleries a group of paintings which reiterated the familiar Wright topic, his color theory.

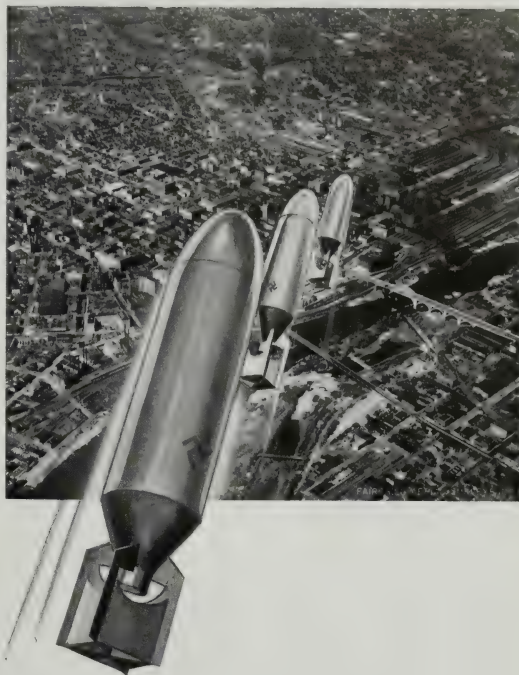
It is possibly unfair to say that the show was merely an interesting exposition of a theory, a kind of pictorial how to use a method lecture, but there doesn't seem to be any way of avoiding that conclusion. With the exception of the color there was little in the show to distinguish these works from commonplace still life and figure painting. The emphasis on a particular kind of color method was heightened by the incompatibility between the drawing, composition, and color. The artist seemed to have utilized a drawing, complete in itself, as a convenient carriage for arbitrary coloring.

All of which is fine if you happen to be crazy about Wright type color. I'm not.

His use of such full, intense and highly keyed contrasting color is so insistent and so patently handled that it monotonously dominated each picture regardless of composition or subject matter. Beautiful passages where color and drawing are completely realized become nullified by having to fight it out with surrounding areas. However, in some of the smaller still lifes, restricted in size, Wright gets a rich and jewel-like quality which few painters can equal. It is mainly the bigger, more pretentious canvases which fail to come off due to large masses of color insecurely anchored by too weak a linear design.

The water-colors are something else, for Wright is a great water-colorist. Again the success of these depends on the limited size. Here the washes of fresh, pure color are held by line which is no longer greasy and rope-like, creating a marvelous feeling of space and scale which is lacking in the larger oils. After the rightness of the beautifully organized water colors one has an impulse to turn back to the oils and yell, "Don't shout so, Mr. Wright, we can hear you." Brockington Galleries closing exhibit for the season was a showing of recently painted wild-flower and bird studies by Emma Goldenhoste. Miss Goldenhoste is known as New (continued on page 12)

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# shop-wise



THE DESIGN of this coffee table acknowledges the simplicity that is apparent in the modern house today. Construction is sturdy and the lacquered finish comes in any color. Priced at \$68.00. Hendrik Van Keppel, Designer and Manufacturer, 9486 Dayton Way, Beverly Hills, California.

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# shop-wise

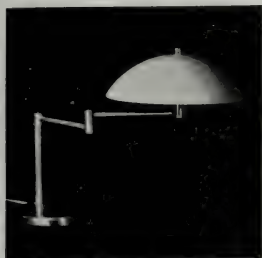
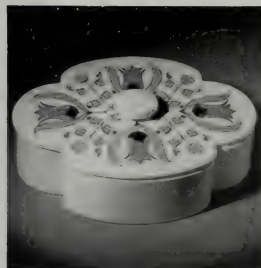
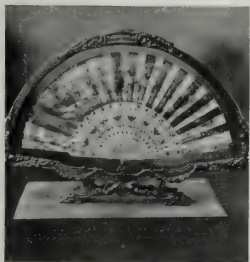


TABLE LAMP (923) at \$23. Satin chrome finish, serving arm. Sixteen inches high, 14-inch reflector, light ivory baked enamel bowl. Similar lamp (922), 18 inches high, 14-inch basket weave shade and 6-inch plastic reflector, also \$23. Alyne Whalen, 8760 Holloway Drive (BR. 2-4802), Los Angeles.

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## ART

continued from page 9

England's most original bird painter. She specializes in wild birds in their native haunts. Miss Goldenhoste has been touring the country lecturing on "Camouflage and Our Feathered Friends."

At En's Gallery, in his first one-man show, Eugene Holmes Tracy gives the youngsters something to shoot at by hanging a group of colorful oils. Tracy, a charming old gent, studied in an Art Project Class at one of the City Playgrounds and under the guidance of Jerre Murry began turning out excellent work. Here is nine of your pseudo primitivism, fusty naturalism or Currier and Ivesish scenery. These paintings are pleasant in color and texture, experimental in design and drawing and indicate that Mr. Tracy is on the way to becoming a very good painter.

The Merritt Building Galleries are showing paintings by J. M. W. Turner, one of the grand old masters of watercolor. The majority of these pictures were painted in the more or less conventional English water color style, but a few of the freely brushed little sketches give a hint of the great works of Turner's later years. These were the riots of expressionist handling, which the British Galleries shook their heads over, and quietly hung in the back room.

Coming exhibit at the Vigeveno Galleries, 160 Bronwood Avenue, Westwood, will be paintings by well known French and American Painters. A high standard of excellence is always found in a Vigeveno exhibit and the feature of this one is the moderate pricing of top examples by important painters.

The One-Man show for May at the Los Angeles Museum will feature sculpture by a talented Leon Sautler. Sautler is an uncompromising young man who works with the hardest and most difficult materials keeping to the sculptural tradition of direct stone cutting. He has produced some fine work recently and this show should enhance his reputation as one of our outstanding sculptors.—PALMER SCHOPPE.



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# "No man is an island"

BY VERA CASPARY

BACK IN THE DAYS when the Volstead Act was considered civilization's number one menace, when National Socialism was a phrase used by a few political cranks, and Mussolini generally admired for making the Italian trains run on time, there was much wailing over America's cultural state. Every stripling who could wield a paint brush sighed for Paris; anyone with a stubborn styt and sufficient cash rushed off to an eye specialist in Vienna; and any man who'd admit that he had enjoyed a concert or a dinner in the Western Hemisphere was regarded as a sub-Neanderthal Babbitt.

Those days have gone forever. Westward the tide of culture has moved at a constantly accelerating pace. If Mussolini and Hitler have done a single blessed act, it has been to endow the western continents with the greatest riches of Western Europe. We, in the Americas, are the heirs of the great European tradition. All men of sound intelligence and good will have fought the fascists and fled the Nazis. The great minds of Europe have sought haven here. In finding refuge among us they have brought us a living wealth which far exceeds the dollars we have given to help them escape their persecutors.

Consider the personnel and the personalities of our refugee population. From many nations, various religions, men of learning and workers, famous and unknown, they have brought new talent to every art and science, they have enriched industry with their techniques and their trade secrets. They range from Nobel prize-winner Thomas Mann to Maria del Carmen, a talented six-year-old pupil in the Luis Vives Institute of Mexico City. Heinrich Mann, Leonhard Frank, Leon Feuchtwanger are writing here. Renori, Rene Clair, Duivier are directing American pictures. Even Hollywood glamour has been enhanced by such romantic newcomers as Paul Henried, Michele Morgan, Jean Gabin.

Die-hards still cherish the fear that foreigners will take jobs from our native-born. According to various studies of the effect of refugee emigration, this fear has little foundation in fact. Statistics show that more than half of the newcomers do not compete with native labor and professional groups but, on the contrary, become consumers and creators of new markets. Potters and porcelain workers, watchmakers, fine tool workers and other skilled craftsmen have brought us trade secrets guarded

for generations. A survey made by the National Refugee Service shows that in the 303 businesses started by refugees in the United States, about 75 per cent of the workers employed are native Americans. Gloves, wallets, skis, toys, engraving tools, confections, musical and surgical instruments, dental and optical equipment, once imported from Europe are now made in America. Patented processes have been brought here and developed, among them a textile printing process, a photochemical process for glass printing, a new formula for treating wood to be used in smoking meat, a new process for manufacturing flints. The domestic brewing industry used to import 94 per cent of filtermass. Now it is supplied to United States and South American breweries by firms organized by refugees and manned by American labor.

The skill of these artists, the erudition of the scientists, the technique of the craftsmen is, however, but a fraction of the riches brought to the American continents by the refugee newcomers. Their greatest contribution is to our greatest need. They have fought for democracy and will continue to fight until the enemy has been subdued. We must cease to think of the refugees as victims, but see them clearly as the antagonists of fascism. The Frenchman who doubted Laval, the Spaniard who fought in the streets of Madrid with gasoline-filled milk bottles after all other weapons were gone, the Czech who worked in that underground movement which threatens Hitler today, the Jugo-Slav whose brother is fighting in the guerilla bands that menace the Fuehrer's Elite Guards, continue to fight in the front lines against the enemies of democracy.

In Mexico there is a foundry, Volcana, where Spanish exiles are producing 25 per cent of the steel used in the nation's war production. Before the exiles came, Nazi and fascist money was paying for the publication of books and magazines for all of Central and South America. Today the Spanish intellectuals are publishing newspapers, magazines and books that spread the philosophy of a free people. Exiled Spanish doctors and nurses have established the House of Health, democratically tending the sick of all beliefs and all ages, bringing to their Mexican hosts the techniques gained in their war against the Nazi and the Falangist.

Unfortunately, there are still too many valiant anti-fascists starving in European cities, (continued on page 38)

# ANNOUNCEMENTS FOR MAY

**"WESTERN LIVING—An Exhibition of 5 Houses under \$7500"** which was recently shown at the San Francisco Museum of Art will open at the Los Angeles Museum on May 6 to continue through May 31. This exhibition, extensively reviewed in our March issue, presents the work of six Western architects whose brilliant work places them among the most significant creators of their time—John Ekin Dinwiddie, Albert Henry Hill, Hervey Parke Clark, William Wilson Wurster, Richard J. Neutra, and Harwell Hamilton Harris.

**ANGNA ENTERS**—A completely new exhibition of paintings and drawings by "The First Mime of Our Day" opens at the Francis Taylor Galleries, The Beverly Hills Hotel, on May 11.

**MILLS COLLEGE** announces a summer session in Creative Arts for both men and women. Special emphasis will be placed on courses relating to constructive propaganda, camouflage, and industrial design. Antonio Sotomayor, Bolivian painter, muralist, and caricaturist, will teach pictorial composition, problems of the artist, and the history and development of Latin American Art. A course in Basic Crafts is planned for both the non-professional student and for the playground supervisor, elementary school teacher, and others interested in child development. Classes in Photography, Interiors in the Modern Home, Art in Relation to the Learning Process, Metal Work, Pottery, Weaving, and Jewelry are also included in the summer program. Full facilities of the campus will be open to the students. For further details, write Dr. John F. Furbay, Director of the Summer Session, Mills College, Oakland, California.

**SAN FRANCISCO MUSEUM OF ART—MEXICAN ART**—May 19th—June 14th. A group of 42 paintings by modern Mexican artists, including Rivera, Orozco, Charlot, Montenegro, Siquieros, and others, principally selected by MacKinley Helm, author of "Modern Mexican Painters."

**WAR STAMP CONCERTS**—May 10th and May 17th, at 3:00 P. M. Free with the purchase of War Stamps from 10c to \$10.

**SIXTH ANNUAL WATERCOLOR EXHIBITION**—May 6th-31st 136 water colors, pastels, and temperas on paper. Includes work from Eastern and Middle Western States as well as from the Pacific Coast. Preview, at which will be presented the Artist's Fund Prize and the two Art Association Purchase Prizes (as honorable mentions), Tuesday evening, at 8:00 P. M.

**CONTEMPORARY CERAMICS**—Lecture by Mary Lemoyne Wednesday, May 13th at 8:30. Examples of modern artists' work and pieces in various stages of completion will be used to explain clay, bisque, and glaze firing, and underglaze, slip decoration, and painting with oxides will be discussed, as well as the growing importance of ceramics in the American art scene.

**AMERICAN CONTEMPORARY GALLERY**, Hollywood, presents an exhibition of paintings by Clinton and William Bowne, May 8-22.

**PAUL ELDER & COMPANY**, San Francisco, present the following exhibitions: from May 11th until May 30th, watercolors by Stella Wong; from June 1st until June 20th, oils by David Burliuk; from June 22nd until July 11th, watercolors by John French.

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THE COVER: Ray Eames in designing this month's cover has used the structural elements and drab green that we have all seen with reassurance actively defending our coast. Photograph by Charles Eames.

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# notes

## IN PASSING

SUMMER IS COMING IN and with it the fields are drying up. The snow melts through the ground and the rivers of spring are rushing to the sea. The earth, waiting for the seed, will have to wait for another and happier planting time, for the blood of half the world will fall upon it instead. Men will die upon the earth where the grain should be growing, and children will be hungry and they will die too.

It has been a long and horrible winter of waiting. Now the forces of man are to be joined at last in battles upon which something we call the future will depend. That future, the only one we will permit ourselves to see or to accept, is still vague in the minds of most of us. The only thing we really know is that we want it desperately and that, by all the means within the power given to us, we intend to have it. Its shape, its form, is not too well defined but its meaning, its idea, its direction is coming clear at last.

We are determined to give truth to the generalities we have accepted too easily in the past. We are determined to destroy the half truths, the glib mouthings that we felt we merely had to state to bring into reality.

A wonderful thing is coming out of the core of this terrible madness. We, as a people, are beginning to understand at last the inevitable and inescapable truths in the phrase, "Brotherhood of Man." We are beginning to see it, not merely as an obligation to our conscience, but as something that springs from the deepest of deep necessity and need. We are faced now with uncompromising reality, with the bitter truths that are seen clearly only when an entire nation embarks upon an act of sacrifice. We are building a wall of bodies—the bodies of our sons and brothers—against an enemy so unbelievably inhuman that it has taken us years to conceive the possibility of such inhumanity.

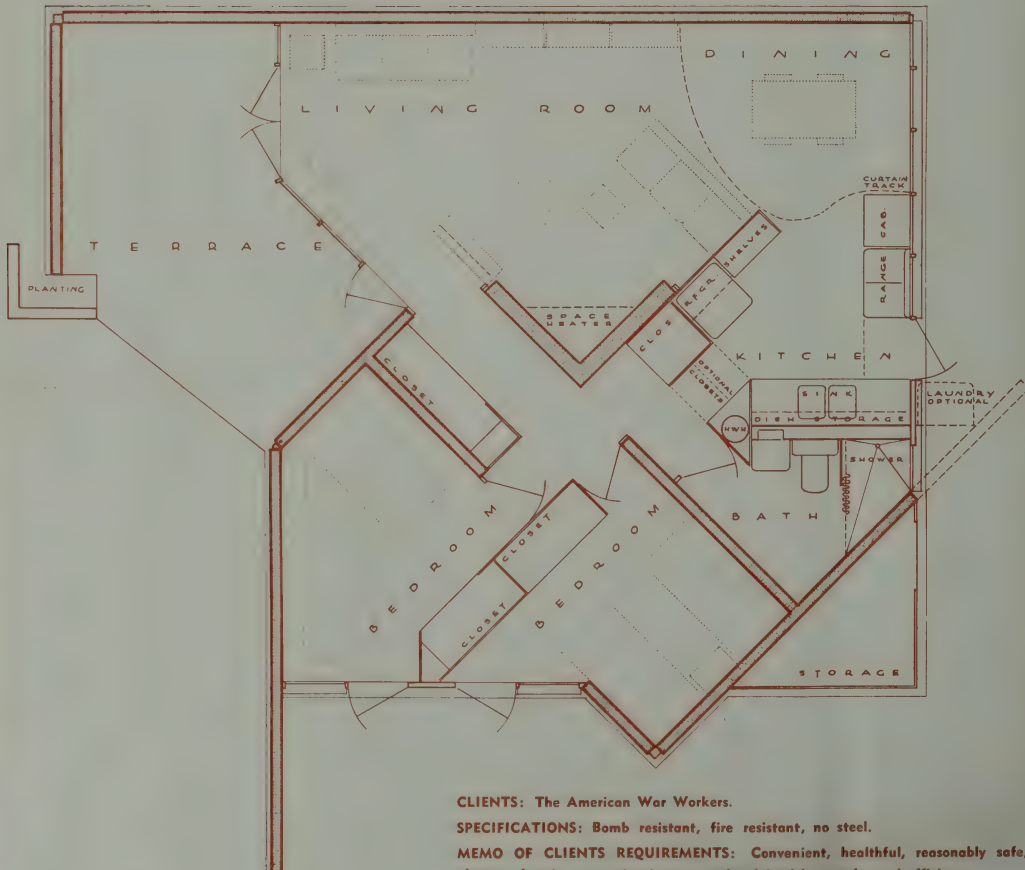
It is no longer half a war we fight. It is *all* war. And no matter what any of us may try to do, there is no escaping it. It will condition every part of our lives and color every view we attempt to take. It will touch us not in one, but in many places, until we accept it as the companion of every hour. And as it presses in upon us we can only lighten the crushing burden of it by keeping clearly before us the objectives of the future.

No thinking man or woman feels that when the last shot is fired that this war will be over. There is little doubt that it will continue to be fought upon many fronts, and it is perhaps in the battle for peace—a decent peace at last—that much of our strength will be spent and the greatest of our sacrifices will be made.

No man can say when the wounds will heal. But when the rivers of blood have stopped flowing, and the shuddering earth is ready to receive the seed again, there is a vow to be taken—taken by all of the men in all of the world, who, having seen and battled and crushed at last this staggering and incredible madness, will secure the truth within our "humanbeinghood" and recognize the *brother* that exists in every man. Out of all this can and will come the kind of a future that will be conditioned and disciplined only by a system that makes it possible to exist in honest and decent freedom.

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**The housing of industrial workers**, critical during the period of the defense program, now threatens to be another bottleneck in our total war-production effort, unless housing meets the new needs of war conditions—the needs of America on a 24-hour, seven-day week all-out schedule for victory.

**We are called upon to evolve a new approach**, to explore new methods for housing which will not compete with war demands for labor and materials, which will permit the building of war workers' housing commensurate with the needs, and will encourage private builders and contractors to share the burden more fully with government programs. No longer does any type of low cost housing anywhere in the community answer the problem. The imperative nature of the transportation crisis has already been dramatically pointed out. Its full impact, while not apparent at the present moment of merrily rolling wheels and leisurely Sunday jaunts, is imminent. Until such methods are evolved, we will be faced with the dilemma of balancing a pound of steel for housing against a pound of rubber for transportation, and deciding which we can spare more easily from the war machine. The truth of the matter is, we can spare neither. We must supply enough housing near the plants and use structural methods that require no steel or other critical materials.

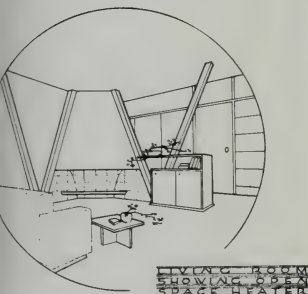
**War housing must provide** safe, convenient, pleasant homes planned to cost no more than \$2,000—homes in which American workers can be proud to live, instead of resenting them as individual mousetraps or collective barracks.

**With the full war-production schedule of three shifts, seven days a week**, war workers' housing should be planned so that the efficiency of the workers will not be lowered by delayed and interrupted sleep due to the noise and disturbance of normal day-time household activities.

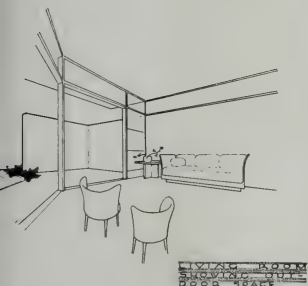
**War work demands healthy, vigorous workers.** Millions of work days are lost through sickness; war housing should encourage outdoor living, simple recreational activities, sunbathing, etc.

**Increasing numbers of women will be engaged in war industry.** War housing should require a minimum of housework.

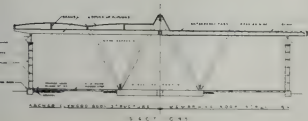
**War housing can be an example of our war aims.** The new housing can raise the morale of the workers, can be a constant reminder of the meaning and promise of democracy, and of the "Four Freedoms" we are fighting to preserve and extend. Bomb-resistant housing can have an immediate result on the morale



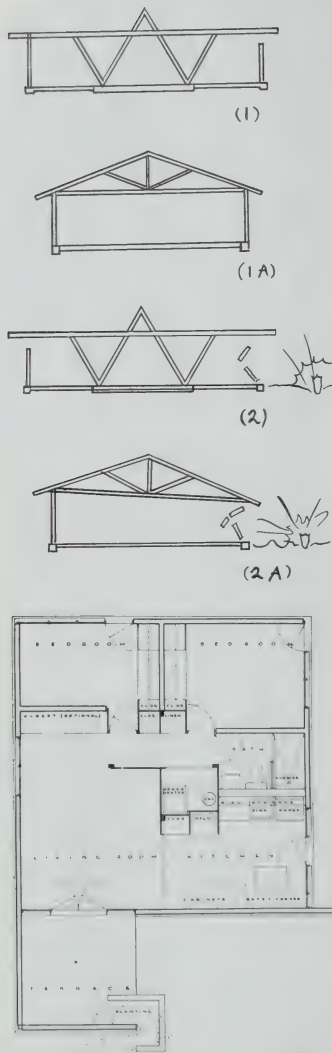
VIEW OF ROOM  
SHOWING DESK  
SPACE HEATER



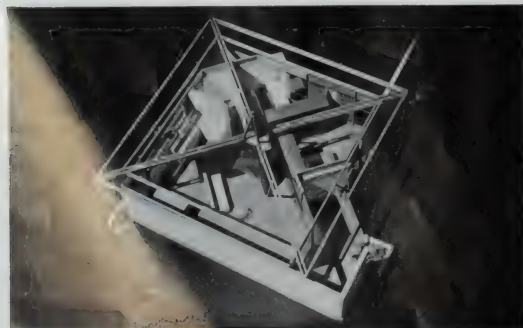
VIEW OF ROOM  
SHOWING DESK  
SPACE HEATER



SECTION



Photograph by Dean Stone



of the workers and their families by giving them a sense of security and the confidence that everything practicable has been done for human protection, in the possible event of inhuman civilian bombings.

**Any serious appraisal of the housing being constructed today** reveals that many of the above mentioned needs are at present not recognized, or are being ignored. It also reveals expensive hangovers of past ways of thought and technique that can be eliminated or changed to the great advantage of housing, both economically and socially. Today's housing is not designed to last indefinitely, nor need its forms be limited by old materials and outgrown craft techniques.

**The architectural theory of the accompanying war housing scheme** is to use common earth materials, concrete, wood, etc., generous planning for pleasant living environment and makeshift fittings. Then later, after the war, if these houses are still needed in the communities, the fittings and utilities can be replaced with more permanent metal types. Thus, this housing method provides for future contingencies without the usual conflict with present war needs.

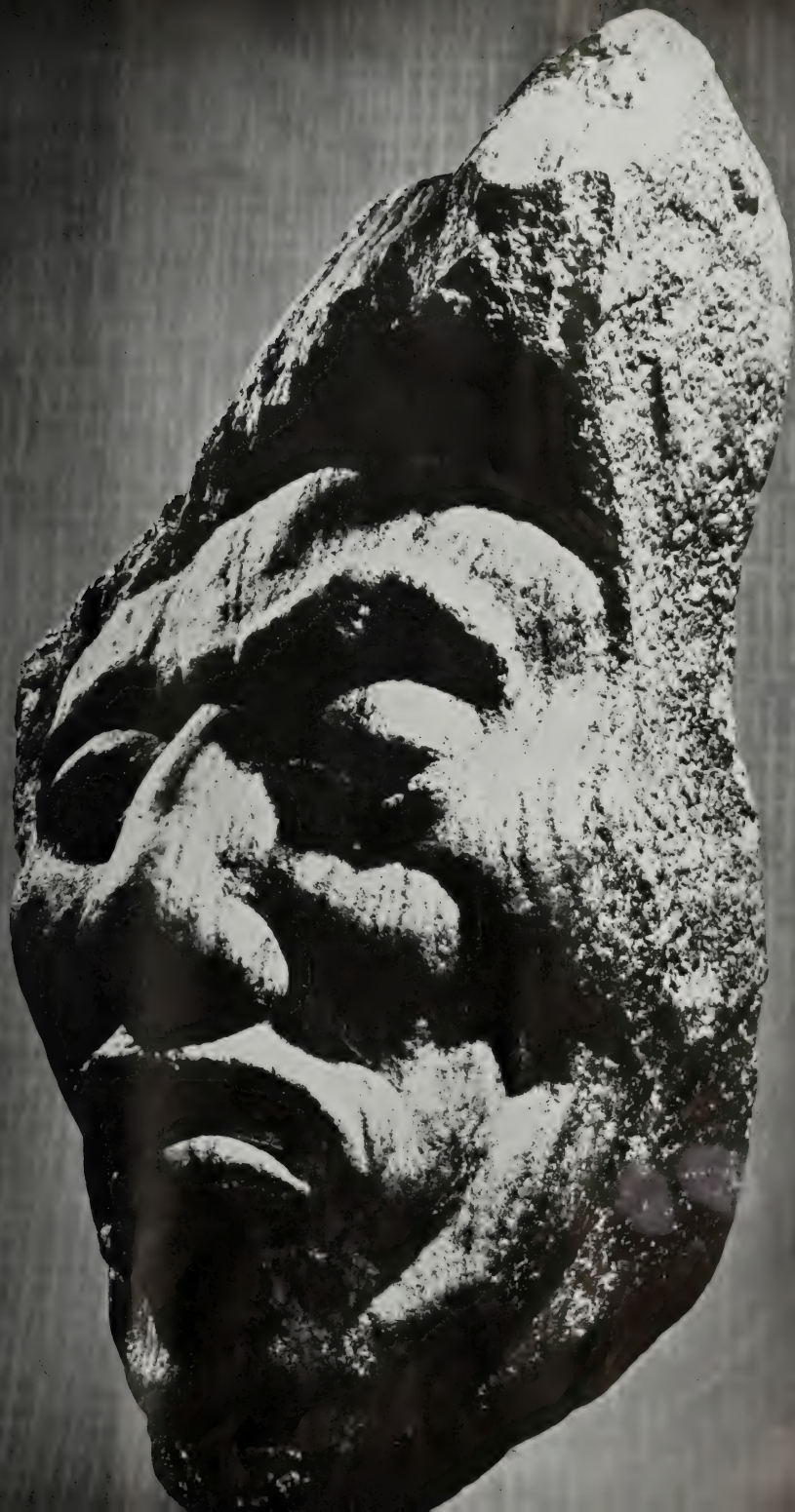
**Discarding traditional pier and lintel construction**, an extremely simple, but strong, resilient frame, employing a triangular system of supports, is developed (1, 1A). At once, this accomplishes much: it requires a great deal less material and labor than any conventional framing system, and fully exploits the use of bench prefabrication; it makes possible use of safer, continuous footings of minimal length without steel reinforcing; it permits use of the cantilever principle of roof framing, here, too, saving material and labor. Further, measuring and aligning on the job is unnecessary, for the precut and drilled members in the triangular system will be perfectly aligned by merely inserting dowels into previously bench-drilled holes. The use of hardwood dowels saves metal and facilitates both erection and demolition. This type of concentrated framing can be securely tied together, increasing resistance to lateral stresses from either earthquake or concussions from bombing. Also, this framing method fully develops and uses the strength of each member, instead of having many structural members for no reason except to provide a nailing surface for sheathing.

**Two methods for constructing strong, light roofs** have been worked out for the "V" houses: (1) a net of ropes over which fabric is laid, then tied and impregnated with waterproofing; (2) arched sheets of plywood. Both of these methods eliminate rafters and joists and their attendant weight and cost; a layer of fireproofing can readily be added. Advantages of the light roof are: failure in case of disaster is not likely to cause serious injury, as the roof is too light to crush or bury inhabitants; increased resistance to suddenly applied loads such as falling branches, and a reduction in the dead load, permitting further decrease in the size of framing members.

**Under the special conditions of war housing**, massive walls carried to a height of only six feet eight are specified: the materials are cheap and easily available in most parts of the country; such materials present greater fire and bomb resistance; labor required is easily available and, in the case of masonry, utilizes a category of skill not employed at present in the war-production program. With the roof independently supported, the low walls can be easily erected (continued on page 38)

*Opposite page . . . Power, by Leon Saulter, sculpture in granite which received first prize at the Third Annual Exhibition of California artists at the Los Angeles Museum. Photograph by Ralph Samuels.*





# Russia

## A REALISTIC ATTITUDE TOWARD A GOOD NEIGHBOR

by Elliott Paul

THE RUSSIAN WAR RELIEF COMMITTEE was formed to coordinate the efforts and activities of private individuals eager to aid the embattled Russian people against the Nazis, and to supplement the military aid which the Russian Government is receiving from our own government. Leading men and women in all fields of activity have endorsed the program of this committee. Its chief aim is to get the maximum amount of medical supplies, clothing, surgical instruments, and food to the people of Russia as quickly as possible. It has been faced with a problem without precedent in the history of war relief work, namely, the organization of aid for our most active, efficient, and powerful ally in a war which threatens *our* existence. The Russian army is facing the German army at enormous sacrifices of men and materials and terrain, and by doing so is preventing the Nazis from overrunning the rest of the earth, including England, Canada, the United States, and South and Central America. But on account of political prejudice against Communism, the form of government nominally operating this great country, Americans have been reluctant to support a political philosophy which threatens its own economic structure.

It has been hard to convince wealthy Americans that the Nazi threat is a ruthless and military one, while the Soviet Government has long ago agreed with our government not to promote discord in this country and has kept the pledge. The danger then arises that the Soviet idea will gain ground by force of Russia's heroic example, and this has deterred men and women who are able to contribute to what is obviously their *own* salvation because of a possible future menace to their property rights.

The idea that in war, human considerations should take precedence over property is a new one, one which the bewildered citizens of the United States have been very slow to grasp. There are loving mothers everywhere who will send their only sons to war, not only without complaint, but with fervor, but who would scream and resort to bitter obstructionist activity if it is suggested that those who *have* will not still hold the same advantage over

those who *have not*. That, in the opinion of these short-sighted people, is what the boys are fighting and dying for. There are, however, few American men or women who, if faced with the direct question, "Would you trade your bank account for the life of your boy?" would not give up the money in a hurry.

If we win this war, the two nations remaining powerful and influential will be Russia and the United States. This is about the only thing one can be sure of in considering the complicated general situation. Americans who pride themselves on their realism must take this into account and must realize that any promotion of mutual confidence and respect between our people and the Russian people will, in time of need, bear rich fruit. It will save the lives of American boys who are not close enough to fight the Nazis directly and cannot be for several months, and it will insure amicable understanding at the end; a policy which not only will save our civilization, but what is left of its goods and chattels.

The essence of this is that the modified form of Soviet Government and the modified form of Democratic Government can exist in a world together with mutual interests and mutual trust. If the world is not to surrender the best human instincts, this seems to be the only way. Russia is not likely to become a devout church-going nation, and Americans will continue to worship in their several ways as before. There is no conflict here, if we do not try to impose our notions on the Russians and they refrain from interference in our affairs.

The Russian War Relief Committee has not attempted to camouflage the issues or to present them falsely, and their logical policy is bearing fruit. Their film, "Our Russian Front," has practically been taken over by the United States Army, has been displayed and recommended as a morale builder by Donald Nelson, has caused our own propagandists in Washington to set to work on similar films to show the whole American effort in human, understandable ways.

The committee has had to face treachery and bigotry and double-dealing on the part of some of the hostile press—the same press which was hostile to Roosevelt, which clamored for isolation up to the (continued on page 37)





## MODERN HOUSE



PUBLICATION OF THIS HOUSE  
WAS PERMITTED WITH RELUC-  
TANCE BY THE OWNERS AS THE  
STRUCTURE IS UNCOMPLETED  
AND LANDSCAPING NOT BEGUN



# I N T H E C A L I F O R N I A

**OWNERS, Mr. and Mrs. Gregory Ain**

**LOCATION, Los Angeles, California**

**DESIGNER, Gregory Ain**

**BUILDERS, C. J. and Carroll Nordquist**



This house is situated on the level top of a hillside lot overlooking nearby mountains and a wooded canyon. The rural setting suggested the informal character of the building which provides, in addition to living quarters, a spacious work room reached independently from the street but connected to the dwelling proper by a centrally located study.

The ground under the entire house (except the fireplace end of the living room) is a ten-year-old fill of varying depth. The compensating factor for this problem was made evident by spreading the footings to give a uniform soil pressure of 300 pounds per square foot. The floor slabs, of resilient and waterproof asphaltic concrete, are laid directly on the ground, relieving the footings of a considerable concentrated load. The wall construction is light but very rigid, consisting of scored  $\frac{3}{8}$ -inch waterproof weldtex plywood glued to a wood post frame. The almost flat roofs are framed with pairs of beams fixed to the supporting posts by means of bolts and split ring connectors. The slots between beams are left exposed inside, and those in the living room will be lined with a Chinese paper contrasting the stained plywood walls and tan stone fireplace.

The two roof levels are separated by a continuous band of clerestory windows which light the bathroom and interior hall, as well as augmenting the generous fenestration of the work room. Across the width of the living room, a continuation of this clerestory strip serves as a source of night illumination, a concealed flood light on the kitchen roof being placed to shine through the glass, patterning the ceiling with the shadow of leaves.

The living room opens on the west to a large terrace at almost the same level as the interior floor. This terrace will be paved with flagstone similar to that which forms the fireplace, hearth, entry floor, and four-foot-wide connecting strip. The dining part of the living room opens to a small east patio which will be screened from the street by a high wall of planting. One section of the wall between dining alcove and kitchen slides down into the floor, revealing a cupboard and serving port.





*Photographs by Harry Hartman*

View showing exterior roof projections that continue the planes of the interior ceilings. Large expanse of glass opens the living room to an adjoining terrace.

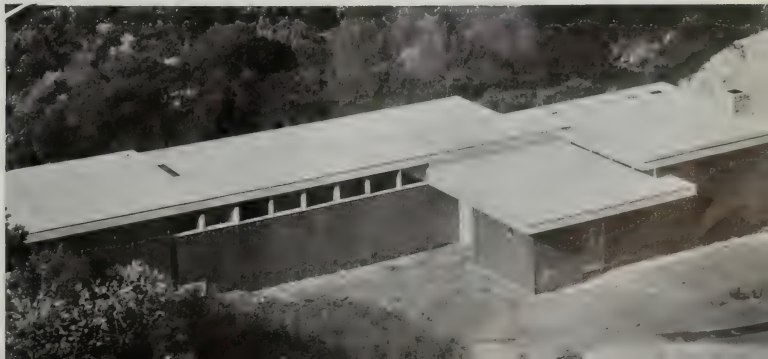


## M O U N T A I N S

Exterior construction is of waterproof weldtex plywood glued to a wood post frame. This plywood is treated with a creosote stain that will weather to a silver gray.



The two roof levels are divided by continuous strips of clerestory windows that light the central living area by day and serve as a source of illumination by night.



# PLANNING FOR LOS ANGELES

THIRD IN CALIFORNIA ARTS AND ARCHITECTURE'S SERIES ON PLANNING

by **Charles B. Bennett, Director of Planning, Los Angeles City Planning Commission**

LARGE AMERICAN CITIES, without exception, are typical examples of a complete disregard for the art of living in favor of the art of making money. Although the pattern of living is brighter when you plan it so, we Americans have had no time or inclination to think of today in terms of tomorrow, and plan accordingly. This negligence is understandable when we look back over the past several decades and picture the phenomenal growth that took place during the industrial expansion period. Almost overnight we switched from an agricultural to an industrial economy. Millions of rural dwellers migrated to urban communities. The chance to make more money and bask in the glimmers of city life was irresistible. Then, too, foreign immigration brought millions of Europeans to America. This was the promised land where one could make a good living and enjoy all of the freedoms cherished by mankind. The city became the flame that attracted the moth and, like the moth, many were, and are still, being consumed by it.

Strangely enough, most urban dwellers are not cognizant of the fact that the city might have been more intelligently patterned around the real values of life, resulting in better living with less strain and less cost. To too many of our citizens the vertical and horizontal expansion of our towns on a checkerboard layout represents the outstanding symbol of American wealth and ingenuity.

Of late years, however, there has been a growing discontent on the part of many urbanites with conditions which affect not only the amenities of their living, but the value of their investments in real estate as well. They are beginning to realize that to herd many thousands of people together in small areas, without a planned control of their needs and activities, results in chaos and a multiplying of costs for administering public services to a point where the economics of urban existence are completely out of balance. Contrasted with the living values enjoyed by the small town dweller, the large city leaves much to be desired by its citizens. On the average, employment in great urban centers means greater income, but the price of existence far exceeds the difference in dollars and cents.

Can all this be changed? Is it possible to create a new

pattern of living for our cities—one that includes all of the environmental necessities of mankind plus an economically sound foundation permitting more service at less cost? Can we eliminate waste and inefficiency to a point where any investment in real estate is less hazardous than it is today? Authorities in the field of public administration believe it can be done through the medium of intelligent planning.

Given a virgin situation, planners unquestionably could produce a blueprint plan for the development of a city containing all of the requisites for good living and stabilized residential, commercial, and industrial values. Such a blueprint would allocate on the plan an equalized amount of land for the various types of residential uses; commercial sites in number sufficient only to accommodate the needs of the populace; industrial areas properly located and insulated by landscaping from residential and other more restricted districts; schools, parks, and playgrounds would be assigned locations in relation to population density and needs. There would be fewer streets than customarily found in cities, with main thoroughfares situated and designed to accommodate large volumes of vehicular traffic and mass transportation facilities with the least inconvenience to the neighborhoods through which they passed, and their users. All of the other needs of urban dwellers would likewise be woven into the pattern, resulting in a design for living, working, and playing not found today in any large city. Regulatory controls guaranteeing adherence to the plan would be enacted, thus protecting the community's present and future growth.

It sounds like Utopia, but it can be done. It has been done on a small scale—Kohler, Wisconsin, being an outstanding example. There are also others.

However, it is unlikely we will build any new cities. Most of our existing ones have become such a necessary part of our industrial system we must assume they are here to stay. Can they be replanned to recapture the qualities of living we disregarded in our haste to build a bigger metropolis? The answer to that question is not up to the planner alone but to the citizens of the community as well and, more espec- (continued on page 38)



# modern

## INTERIORS IN A TWENTY TWO YEAR OLD HOUSE IN BEVERLY HILLS—DESIGNED BY PAUL LASZLO

By the skillful use of color and fabrics and the intrinsic beauty of contemporary furniture, the designer has converted the interiors of a 22-year-old house into a fresh and efficient setting for a mode of living in keeping with the times. The carpeting in the main living areas is gray. The woodwork in the library is gray bleached Philippine mahogany, and the hand-woven fabrics are red and beige. Lamps are black and red with red suede leather shades.

The walls and ceiling of the living room are painted gray. Curtains are light gray. Floor lamps are bleached walnut with gold suede leather shades. The sofa is covered in a rich red fabric, while the coffee table is black with red enameled top. The desk in the library is gray bleached Philippine mahogany—the chair is covered with red leather. Dining room walls and ceiling are gray and the wall brackets are blue. The furniture is gray enamel and the chairs are upholstered with blue and beige fabric.

The floor of the boys' study is covered in red and white linoleum. Both the couch and the curtains are in dark red. The desk is bleached Philippine mahogany.



*Photographs by Julius Shulman*



**OWNERS, Mr. and Mrs. Frank H. Sloss**

**ARCHITECT, Francis E. Lloyd**

**DECORATOR, Frances Mihailoff**

**LANDSCAPE ARCHITECT, Thomas D. Church**



Above Left: Plan after remodeling.

Below: Plan before remodeling.





## REMODELED TOWN HOUSE

SAN FRANCISCO, CALIFORNIA

An outmoded town house, situated in a highly desirable residential section of San Francisco, with a magnificent view of Golden Gate and the Marin Hills, presented a strong challenge to the architect. The condition of the house made drastic alterations economically possible, and the simplicity of the final result is a demonstration of architectural imagination and skill in developing a modern approach to living.

In the solution of the problem, the general plan of the house was reversed. The old dining room and kitchen, which formerly commanded the view, were replaced by the new living room. The other rooms fell naturally into the existing structural lines. Although alterations were extensive, the discipline essential to good remodeling (acceptance of existing structure) was followed throughout the building. All exterior superfluities were removed and the clean structural spans were allowed to show themselves. This example of redesign is evidence that contemporary architects are satisfied to stop their designs where the builders of fifty years ago were just ready to begin their facade. Good modern design leaves nothing to subtract.

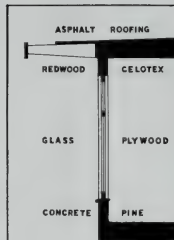
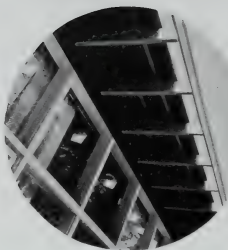
The use of large glass areas greatly increases the spaciousness and livability of the main rooms. A sliding steel sash permits a child's room to become an open air playroom and the living room may be extended to an adjoining outdoor deck. All these features give the house a free and open feeling.

The furnishings, materials, and colors were made a part of the general redesigning scheme, adding to the sense of unity and ordered planning throughout the entire house.



*Photographs by Philip Fein*





SCALE 1/4" = 1'-0"



Photograph by Sonya Noskowiak



# OWNER

H. Taylor Peery

# LOCATION

Menlo Park, California

# ARCHITECT

Mario Corbett



# S M A L L I N C O M E H O U S E



*Photographs by Philip Fein*

Conceived as an object lesson in rental investment, this house was designed to compete, on a cost level, with speculative houses in the same price field, while at the same time having elements of original design, sound construction, and an extra room or so to recommend it.

Special attention has been given to the use of materials that are easily obtainable and readily erected, to such cost-saving details as out-opening casements designed to operate off the studs, eliminating the necessity for frames, and generally to achieving a sense of flexibility and graciousness within a compact rectangular plan.

Adjoining the Stanford University campus, this house was planned for the academic life, with a large fireplace, extra book space, and a study isolated above the carport. The natural, rich color of the exterior redwood is sealed under several coats of log-oil, and the interior wall panels are native fir plywood treated throughout with a creamy wall finish.

The restrictions of rigid economy required simple use of simple materials, without pretense or camouflage, and this in turn predicated thoughtful, straightforward design, executed with conscientious craftsmanship. It is these factors that combine to lend to the small house an atmosphere of quality beyond any definition by price.



*Sonya Voskoviak*



# PUEBLO DEL RIO

## A LOW RENTAL HOUSING PROJECT

OWNER: Los Angeles City Housing Authority.

ARCHITECTS: Southeast Housing Architects, Associated—Paul R. Williams, Chief Architect; Richard J. Neutra, Adrian Wilson, Wurdeman & Becket, and Gordon B. Kaufmann.

STRUCTURAL ENGINEERS: Colonel E. A. Evans, Harold C. Whittelsey.

MECHANICAL ENGINEER: E. L. Ellingwood.

LANDSCAPE ARCHITECT: Ralph Cornell.

CONSTRUCTION ADVISOR: Aleck Curlett, U. S. H. A.

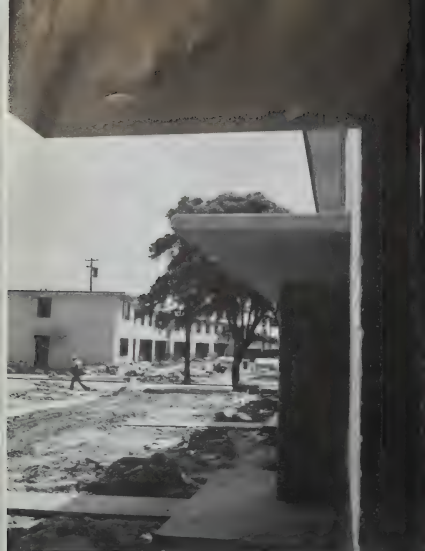
GENERAL CONTRACTOR: R. E. Campbell.

This is one of nine low-rent housing projects for the Housing Authority of the City of Los Angeles and will consist of 57 two-story apartment buildings and an administration building, all of brick masonry and reinforced concrete construction. The 17½-acre site in a sub-standard area in the industrial district was cleared for the project, but existing streets and the limited ground space necessitated a grid-iron pattern.

The first of the 400 living units were delivered early this month and the last group will be delivered about July 15, approximately two months ahead of schedule. Although progress of the work was aided by good weather, much of the speed was due to the system of construction used and the methods employed by the general contractor. The project was started last November.

Living units range from three rooms to six and one-half rooms each. Eighty-two apartments, in the ends of the buildings, are one-floor flats, and all other apartments are two stories, with bedrooms and bath on the second floor. Architecture is modern, lines are simple, and fenestration is unusually good due to careful planning on the part of the architects. Overhang is wide for flat roofs.

There are several construction features which involve design and methods of construction used for the first time on this project. The





walls are reinforced groutlock brick masonry with continuous reinforced concrete bond seams at the second floor and the roof. The ground floor is three and one-half inch concrete slab poured on a compacted crushed rock base five inches thick, and the second floor is a three-inch reinforced concrete slab supported by precast reinforced concrete joists. The roof slab, two and one-half inches and three and one-half inches, reinforced, is similarly supported. A heavy steel mesh reinforcement was used in the slabs and extended into the hoods over entrances and the overhang of the roof.

The precast joist floor system not only made it possible to reduce the dead load of the buildings, which was desirable because of the character of the soil and foundation problems, but also facilitated construction, the contractor being able to strip the floor and roof forms, which were reused seven or eight times in three days as contrasted with a normal minimum of seven days. Six thousand joists required for the project were furnished by the Wailes-Bageman Company, which also designed and furnished the slab forms. The latter are made in panels spanning the width between the outer walls and a longitudinal division wall.

#### EFFICIENT MORTAR MIXING PLANT

The mortar mixing plant of Steve F. Nelson, contracting plasterer, has proven highly efficient. This takes care of the browning coat only, the mortar for the finishing coat being mixed separately. There are two one-sack mixers in the plant, operated by gasoline engines. The sand is fed into the mixers from calibrated measuring boxes to provide the specified mix of four and one-half parts of sand to one part of cement by volume. The calibrated box is also designed for a three-to-one mix for the scratch coat. The operation of the boxes is automatic, the end gate opening as the box is tipped to release the sand and closing when the box is tipped back. The mortar is discharged into the truck by chutes which operate automatically by means of a counter-weight.

A depressed ramp for the trucks permitted the placing of the platform at a convenient height for unloading materials. From 300 to 350 sacks of portland cement with an admixture of putty, as specified, are handled by the plant in a six-hour working day. All putty is slacked at the plant, making it easy to add the admixture. The truck delivers mortar to the farthest point on the job in one minute after being loaded. The Keene cement plaster for bathrooms and kitchens and also the stucco finish coat for the balance of the units is mixed separately by portable mixers, three machines taking care of four buildings. Four different Velvatone stucco colors are used on the entire project. Mr. Nelson is using two dump trucks with hand-oper-



*Some of the Merit Water Heaters for Pueblo del Rio*

## *Pueblo del Rio . . .*

. . . is another

### **Victory Housing Project**

on which MERIT WATER HEATERS were specified. And now we have been asked by Washington to provide 10,000 more for other vitally necessary housing projects for war workers in the West.

These thousands of heaters—as were the 25,000 we supplied for Victory Housing Projects in 1941—will be as good as those which in Peacetime won us leadership in the West.

When this war is won, we will be back manufacturing MERIT WATER HEATERS for western builders—but right now we are proud to be “all out” in our war efforts.

*May we suggest that you put the money you would be spending on your home into War Savings Bonds?*

## **MERIT HEATER COMPANY**

R. W. TARLETON, General Manager

133 West Palmer Street

Compton, California



## Pueblo del Rio

produced many new and worth-while building techniques that are a credit to General Contractor R. E. Campbell . . . its 58 buildings will be delivered weeks ahead of schedule. It is pleasing to know that our mortar mixing plant, developed on this job, helped to step up the construction tempo. This system will save thousands of vital man-hours on other war housing projects—and it will save materials, too! Incidentally, our congratulations to Fred Lorenz, lathing contractor, for a good lathing job.

### STEVE F. NELSON

Plastering Contractor  
6122 SOUTH GRANBURY PLACE, LOS ANGELES  
PLEASANT 1-3122



The "big orange trucks" were busy on the Pueblo del Rio Housing Project—supplying ready mixed concrete and materials for plastering. Start them rolling your way.

### CONSOLIDATED ROCK PRODUCTS COMPANY

2730 South Alameda Street ADAMS 3111 Los Angeles, Calif.  
From Culver City, Beverly Hills or West Los Angeles (Free Toll) ZENITH 4111

ated bodies provided with a specially designed end gate for discharging into the mortar boxes at the building. Ted Webb is Mr. Nelson's foreman on the job.



MIXING PLANT DEVELOPED BY STEVE F. NELSON

### CHUBBUCK LIME USED ON PROJECT

All limestone used on the project is being supplied by the Chubbuck Lime Company of Los Angeles. The essential constituent of lime stone is calcium carbonate. Deposits consisting of this material are called a high calcium limestone. Nature, pretty stingy with pure minerals, left few pure unaltered deposits. Classifications of limestone are made according to the impurity found in the limestone deposit. The major impurities are magnesium, alumina, sulphur, iron, silica and usually some form of organic deposit. Each impurity alters the chemical property of the limestone and by the same token with each impurity the chemical values decrease.

A limestone containing 98 per cent pure calcium carbonate is a rarity in the West. However the Chubbuck deposits are of such purity and whiteness it is only natural that better results can be assured by a pure lime. Where the limestone has been altered by magnesium and the product is designed and processed for a building lime, there is the problem of obtaining complete hydration of the magnesium particles in the limestone. Magnesium lime slaks slow and if not thoroughly slaked before its application on the wall, often the unslaked particles of magnesium will draw moisture from the air and complete the hydration cycle on the plastered wall which results in expansion of these particles, causing disfiguration of the completed job months later. Chubbuck limestone contains 98 per cent pure limestone with less than .25 per cent magnesium carbonate and .05 per cent discolored impurities. The absence of magnesium in the building lime means a fast and complete slaking, which permits a wall application free from "wall-slaking." By actual test Chubbuck Ideal Processed Lime produces from 10 per cent to 20 per cent more putty per bag.

### VELVATONE STUCCO PRODUCTS USED

The problem of wall finishing was solved by the use of plaster and colored stucco, the latter manufactured by the Velvatone Stucco Products Company of Los Angeles. The use of stucco solved the problem of providing a surfacing job encompassing not only beauty and permanence but economy as well. By the use of stucco, it was possible to get relief and depth of color and attractive pastel shades. The job was supervised by Harry Cleeton, one of the finest mechanics and superintendents of plaster work in the country.

The Velvatone Stucco Products Company manufactures Velvatone exterior and interior stucco, which produces a non-fading wall, giving permanency and the latest in decorativeness. The base of Velvatone interior stucco is Keene cement, which is known as the finest plastering material. The base of Velvatone exterior stucco is made of waterproof white cement, which gives it a uniform finish. The colors used are all mineral oxide, which are lasting and non-fading. Because of a special mix, Velvatone stucco has a greater spreading capacity and is one of the easiest and fastest working materials on the market.

### PORCELAIN LIGHTING FIXTURES

Alabax lighting fixtures, manufactured by Pass & Seymour, Inc., of Syracuse, N. Y., represented in Los Angeles by the J. G. Pomeroy Company, are used throughout on the project. Alabax fixtures are used extensively by the Army, the Navy, various housing authorities,



hotels, and private constructors—wherever good, medium cost lighting is required. The fixtures are made of porcelain, conserving critical metals now so essential for war production. The glaze finish makes cleaning as easy as washing a dish. It is long-lasting and won't tarnish or stain. The fixtures are thoroughly insulated and shock-proof. They come in snow-white or pastel ivory glazes.

Alabax fixtures all conform to housing specifications and have the approval of the Underwriters' Laboratories. They are furnished with 15-ampere double-prong contact convenience outlets and 10-ampere T rated switches as called for in Federal specifications. Pass & Seymour is an old nationally established manufacturer, being one of the first manufacturers of electrical wiring devices. Its production is ample to handle any order and give prompt service despite present demands.

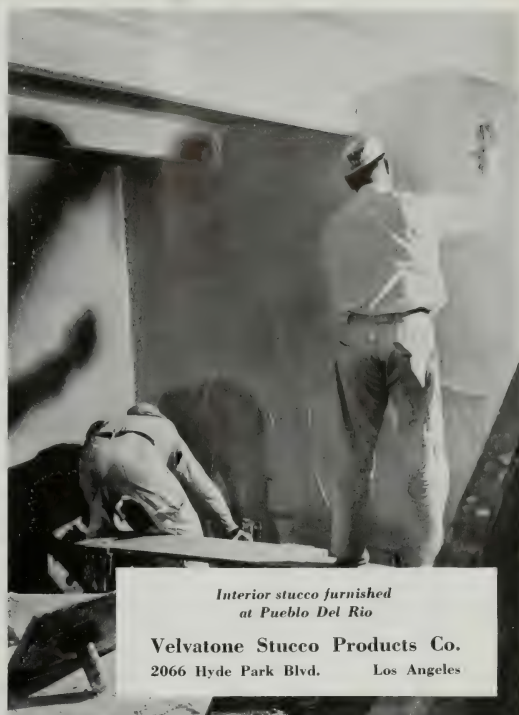
#### MERIT WATER HEATERS ON PROJECT

As in the case of many other victory housing projects in the West, gas water heaters manufactured by the Merit Water Heater Company of Compton, California, are being installed on the project. This company has been one of the largest suppliers of water heaters for victory housing having provided more than 25,000 water heaters in all parts of the United States during 1941. Recently it received an order through the Procurement Division of the Treasury Department at Washington for approximately 10,000 more water heaters to be used on western victory housing projects. Mr. R. W. Tarleton, general manager of the company and mayor of Compton, now is in Washington working on details of the order, which may be increased to 25,000 water heaters.

In addition to the normally used 20 and 30 gallon heaters, it also has furnished heating equipment for many army cantonments, airports and naval bases. These have included booster-type systems where high recovery is required. In order to meet government cantonment requirements, engineers of the company designed and built, with the approval of the American Gas Association, what they believe is the largest self-contained booster-type heater ever approved by the A. G. A. This is the company's model BF-250. It has a 143-gallon storage capacity, 150,000 b. t. u. input and a recovery of 210 gallons per hour. Where the government requires large booster heater for use in conjunction with a separate storage tank the company can provide its A. G. A. approved model E-250. This has a storage capacity of 252 gallons per hour.

Sales of the company's heaters cover the entire country and the Territory of Hawaii. A few months ago it completed delivery of approximately 1,000 units for the Navy personnel at Honolulu. Other deliveries include 1,200 units for the Navy personnel at the destroyer base at San Diego, 600 units for the Navy personnel at Corpus Christi, and more than 3,000 heaters supplied for defense workers at Vallejo, Calif. It furnished more than 1,000 heaters on the Sunnyvale Housing Project at San Francisco, one of the first such projects.

Other contractors are: John Ercek, cement finishing; McCullough & Co., roofing; W. H. Flynn, asphalt tile and blinds; Premier Marble & Tile Co., tile work; Pacific Manufacturing Co., millwork; H. G. Epperson, erecting fenestra steel sash; William Gelfan, painting; Henry Knerr, brickwork; Thompson Glass Company, glazing; Washington Ornamental Iron Works, ornamental iron work; and Tony Bazzeni, sheet metal work.



*Interior stucco furnished  
at Pueblo Del Rio*

**Velvaton Stucco Products Co.**  
2066 Hyde Park Blvd. Los Angeles

## In the Thick of the Fight On a Hundred Fronts

the Chubbuck Lime Company is doing its utmost to meet the increasing demands of the Army, Navy, Contractor, Chemist, Foundry, Food Processor, Glass Manufacturer, Sanitation Engineer and a myriad of others who demand purity in Lime Products.

CHUBBUCK LIME is manufactured from 98 per cent pure limestone and contains less than .05 per cent discoloring impurities. Whether it's on Plastering Contractor STEVE F. NELSON'S PUEBLO DEL RIO HOUSING PROJECT or in the processing of the foods you eat, you can rest assured it's as fine a lime as money can buy.

# THE CHUBBUCK LIME COMPANY

LOS ANGELES CHUBBUCK SAN FRANCISCO

AGAIN...

*Alabax*

Porcelain Lighting Fixtures are used to conserve vital metals. They are being used throughout the Pueblo del Rio and Wilmington Housing Projects, Housing Authority of the City of Los Angeles.



**ALABAX PORCELAIN LIGHTING FIXTURES** are used extensively on all types of war construction projects and by private constructors wherever good medium-priced lighting is required.

Manufactured by

**PASS & SEYMOUR, INC.**

Syracuse, New York

**J. G. Pomeroy Company**

AGENTS

1004 East Fourth Street

Los Angeles, Calif.

*Painting Contractor*

... on Pueblo del Rio Project

**WILLIAM GELFAN**

624 South La Brea

WHitney 8886

Los Angeles

**Prefabricated Concrete Construction**  
6000 joists, 359 flights of stairs and 3000 window and door sills furnished on Pueblo del Rio Housing Project

**WAILES-BAGEMAN COMPANY**

2100 East 27th Street

Los Angeles

**PUEBLO DEL RIO**

Plumbing by

**F. C. SCHILLING**

3215 Beverly Boulevard

Fitzroy 3181-2

Los Angeles

**PAINTING**

on many of the largest  
projects in the West

**J. P. CARROLL COMPANY**

218 North Juanita Ave.

DRexel 2108

Los Angeles, Calif.

**NEW OIL FURNACES FOR WAR HOUSING**

Contractors and builders looking for reliable oil heat at low cost will find many of their problems answered by a new oil-fired furnace burner unit recently announced by the H. C. Little Burner Company of San Rafael, California. The manufacturers say this new unit solves some of vital heating problems because it has compact design, low first cost and a comparatively low installation cost.

DU Furnaces were specially engineered for one purpose—every feature fits the small home type of installation. There are models available which can be located either in the basement or on the first floor. They may be totally concealed, partly recessed or completely in the open. They may be used with or without warm air ducts—with or without cold air returns. Space is provided for fans to increase warm air circulation. Operation can be manually controlled or fully automatic with thermostatic control. Throughout these many variations the basic dimensions of the units remain unchanged.

The upright type of construction has several money saving advantages. DU Furnaces conserve floor space, which is at a premium in War Housing. Not only do they save space, but they operate more efficiently. Natural air circulation is speeded up so that a large volume of warm air is moved through the unit instead of a small volume of hot air. Added comfort through more uniform heating is thus achieved. Another advantage is that less stack draft is required, which means low chimneys may be used successfully. In the gravity models of the DU Furnace, heat is distributed by the natural tendency for warm air to rise, which provides a gentle circulation of heat. For this reason, gravity models are best suited to installation in the cellar, with warm air ducts. However, first floor installation can be made in the open without ducts. In the fan models, the natural warm air movement is considerably accelerated, and the heat output is increased as much as 25 per cent. Therefore, fan models lend themselves very well to first floor installations.

Each style is available with either of two types of control—manual or automatic. Manually controlled models are regulated by an easily operated control knob on top of the manual oil valve. Automatic units have electric ignition, which with thermostatic control entirely relieves the householder from the necessity of paying any attention to the unit from fall to spring. On automatic units there is an automatic fan and limit switch, transformer, electric igniter, and electric oil control valve. DU Furnaces can be converted from manual operation to fully automatic control at any time at small additional cost. Many builders have found that this affords them a competitive sales advantage over those whose heating plants must always remain old-fashioned in style and operation. DU Furnaces are made in two sizes—DU 42 and DU 44. In all, there are eight possible combinations of the basic DU design:

1. DU-42 Gravity—Manual Control
2. DU-42 Gravity—Automatic Control
3. DU-42 With Fan—Manual Control
4. DU-42 With Fan—Automatic Con.
5. DU-44 Gravity—Manual Control
6. DU-44 Gravity—Automatic Control
7. DU-44 With Fan—Manual Control
8. DU-44 With Fan—Automatic Con.

DU Furnaces are listed by the Underwriters' Laboratories.

Small-home furnaces must be flexible—must be capable of operating either at high or low fire with a satisfactory degree of efficiency. DU furnaces meet this test remarkably well, as the laboratory tests show. Conditions in the laboratory were made to correspond to those encountered in normal home use. According to the manufacturers, similar results can be expected when the units are operated in accordance with their Installation and Operating Instructions.

**RESULT OF LABORATORY TEST ON H. C. LITTLE DU-42 UNIT**

Firing Rate	BTU/hr. Input	Stack Temperature	Reading	Loss	Efficiency
5 qt.	17,500 BTU	440°F.	6 %	25.2%	(Input Loss)
8. qt.	28,000 BTU	580°F.	9 %	27 %	Stack Loss 74.8%
1.1 qt.	38,500 BTU	690°F.	11.5%	25 %	74 %
1.7 qt.	60,000 BTU	760°F.	12 %	24.8%	73 %
2.0 qt.	70,000 BTU	795°F.	Stack CO <sub>2</sub>		75 %
					75.2%

Builders have been notified that H. C. Little DU Furnaces are not affected by Limitation Order L-74, because they use a burner of the vaporizing type. With a sufficiently high Priority, builders can buy DU Furnaces now.



Oil-burning DU Furnace Burner unit with Electric Oil Control Valve, Electric Ignition and Automatic Fan and Limit Switch. The front grille is removed to show the fan. Operation is entirely automatic, thermostatically controlled.



## MATERIALS

■ From the E. L. Bruce Company, Memphis, Tenn.: World's largest maker of hardwood flooring. Has supplied millions of feet hardwood flooring for publicly and privately financed defense housing projects. Streamline flooring particularly well adapted for defense housing—is completely finished at factory, ready for use when laid. Has liberal stocks available in two West Coast warehouses.

■ From the Armstrong Cork Company, Lancaster, Pa.: Many products readily available, widely used in various types construction essential to war effort. Such resilient floorings as linoleum, Linotile (oil-bonded), asphalt tile in demand for use in many plants producing war materials and other defense buildings. Linoleum used for warship floorings, war vehicle floorings, etc. Corkboard and cork covering extensively used as low-temperature insulation in army, navy ordnance plants, other war plants. Corkboard also used for food preservation all branches armed services. Also in test rooms for tank, marine, aircraft motors. Company's Temlok, structural insulation board, in demand as roof insulation in ordnance and housing projects. Insulating fire brick used in furnaces producing metals for shells, armor plate, guns; in blast, open hearth furnaces; in steel mills, and in electric furnaces for melting brass, bronze, other metals.

■ From Anaconda Wire & Cable Company, New York: Adequate stocks of building, industrial, underground, and overhead wires and cables in San Francisco warehouse for West Coast needs, available on appropriate priority ratings. Operates mill at Orange, Calif., making bare and weatherproof and varnished cambric wires and cables. Fast handling of orders placed with Los Angeles, San Francisco, Seattle, Dallas and Denver sales offices. Complimented by government officials for prompt deliveries.

■ From the Homasote Company, Trenton, N. J.: Prefabrication material widely used for defense housing. Entire supply until July allocated by government for East Coast projects. Making efforts to increase production.

■ From the Sisalkraft Company, San Francisco, Calif.: Adequate stocks of Sisalkraft, a sisal fiber reinforced paper with an asphalt core. Product important to war effort because widely used to cover concrete during curing period. Obviates halting construction during process. Comes in rolls from 3 to 13½ feet wide, is strong enough to protect concrete slab from debris, traffic of workmen. Is put down as soon as the concrete acquires initial set. Also widely used to protect machinery. Can be obtained from most retail lumber yards, building material firms.

■ From the American Plywood Corporation, New London, Wis.: Has available for defense uses standard plywood, hot plate resin bonded, specifications AN-NN-P-511, or individual specifications, in birch, basswood, mahogany, spruce and poplar; special plywood for aircraft construction—balsa core, diagonal crossbands, hollow-core combinations; fabricated plywood parts, machined to detail, bent to shape, etc.; partial plywood assemblies, fuselage sections, stabilizers, etc.; plywood jig stock, for patterns and jigs, resin bonded maple or birch; pilot seats and backs, bent plywood, machined to detail; marine plywood, birch, for Liberty cargo vessels, resin bonded, all thicknesses and sizes, and mahogany marine plywood of all kinds; New Londoner hollow-core construction prefabricated house sections; doors for defense projects—flush type, solid core and New Londoner hollow-core construction; and general plywood for desks, office files, bus bodies, flooring for trailers, busses, etc.

■ From the United States Plywood Corporation, New York: Despite greatly increased mill capacity, still shortage plywood civilian use, making every effort to meet war requirements and still provide surplus for civilian consumption. Weldwood widely used in government buildings, also for "mock-ups" which are full-scale models from which final templates are made for war equipment. Also widely used aircraft, marine construction to save metal and save weight, provide strength, durability. Weldwood (marine) was factor building motor torpedo boats—P.T.'s. Weldwood being moulded into conduits, ducts, complete boat hulls. Hulls particularly suitable for tropic service due to impregnated fibers making them proof against marine borers, fungoid growths.

## RUSSIA

continued from page 22

last moment. But in these newspapers, slowly, the committee has been able to furnish truthful items and ever so gradually to make the publishers see their own self-interest. Actors, musicians, and artists of all kinds have been most willing to cooperate. It is not from the cultured people, or the poor, or those who work hard for small pay that the opposition to Russian Relief has come. But artists have little to give except their work, and the poor have nothing. Consequently, the Russian War Relief Committee has been obliged to appeal to the fortunate section of our population most inimical to the idea of Communism and the work is going on apace.

Stalin's "scorched earth" policy, which has proven not only drastic but right, is of special interest to architects who, after the fighting is over and the destruction stopped, will rebuild large areas of the world. It will be the American architects and the Russian architects, both of whom have shown keen awareness of our modern age, who will take the lead in every continent. There will be interesting and stimulating exchanges of ideas in the fields of aesthetics and engineering, and again, whatever mutual confidence is engendered now will mean immense benefits in post-war years.

# AMERICA BUILDS



Architects' Scale Model of Completed Project

*Southeast Housing Architects, Associated: Paul R. Williams, Chief Architect; Richard J. Neutra, Adrian Wilson, Wurdeman & Brackett and Gordon B. Kaufmann*

*Pueblo del Rio* is one of the many victory housing projects America is building to provide living quarters for "the men behind the men behind the guns" and their families. This construction is vital to the war effort and it gives us a feeling of pride that we have been chosen to take a major part in it. PUEBLO DEL RIO will be delivered several weeks ahead of schedule—several new building techniques involving design and construction methods were used for the first time on the project. These new techniques will be carried over into other war construction we are doing and will do. Our work, we hope, is an important contribution to the war effort.

## R. E. CAMPBELL

General Contractor

124th and Alameda Streets

Los Angeles, California

Nevada 6-1129

## WAR WORKERS' HOUSING

continued from page 20

without steel reinforcing. For permanent construction, concrete blocks and mortar, or rammed earth, poured concrete, terra cotta, etc., can be used. For temporary, demountable construction, lightweight concrete blocks with wood splines provide a system that is quickly erected, readily demounted, and easy to attach sill and jamps. Soil conditions permitting, rammed earth walls can be constructed by unskilled labor. If steel mesh is available, lightweight concrete wall panels, 2'6"x6'8" can be used, providing a very flexible system.

SUCH A STRUCTURAL FRAME, LIGHT ROOF AND WALL METHOD can provide an unusually high degree of bomb resistance (2, 2A). The use of hollow tile or concrete block, the cores filled with sand, would increase resistance to bomb fragments. The "V"-House is so planned that by extension of walls and erection of screen walls, every portion of the interior is protected against flying fragments without loss of livability or shutting out of light. In case of repeated bombings such as London experienced, the massing of the walls is such that these houses can be made extremely bomb-resistant by heaping earth against the walls. Where soil conditions permit, a simple method of constructing concrete floors without use of steel reinforcing or mesh is planned. This concrete floor has the further advantage that it can be readily salvaged, stacked, and transported.

FENESTRATION AND VENTILATION, AS DETAILED, GREATLY REDUCE HAZARDS of flying glass from bombing, the greatest single cause of civilian casualties during such attack. Easily, precisely controlled ventilation anywhere in the house, cross-ventilation for all rooms at the most desirable height, is provided by simple louvered openings in the space between the top of the wall and the ceiling. Transparent glass windows are suggested only where view is desired; these windows are fixed. Where illumination rather than view is the aim, fixed cloglass (or other translucent fabric) windows, or hinged or sliding cloglass doors can be used. Doors of such translucent fabric can be very lightly and cheaply constructed, and are entirely adequate in mild climates where protection by means of overhanging is already provided.

A SPECIAL GENERAL HEATING SYSTEM that provides much of the pleasure of a fireplace, plus the efficiency of a hot-air furnace, using a fraction of the metal required by the conventional central-heating system, is detailed.

THE "V"-HOUSE FEATURES concentrated, centralized plumbing and heating layouts, requiring a minimum of piping. Sinks, wash basins, etc., could be made of glass, porcelain, or rich concrete, just as are waterclosets and laundry tubs today. The well-known characteristics of glass, easily worked, joined and bent, easily kept sanitary and resistant to chemical action, suggest to this designer that glass might offer profitable possibilities as temporary substitutes for metal piping, faucets, etc., or new plastic pipe could be employed where available.

ANY FAR-REACHING ATTEMPTS AT SOLUTIONS OF WAR HOUSING PROBLEMS must necessarily be based on more than the individual unit alone. Group planning methods to minimize vulnerability from air raids and sabotage and to make use of existing utility systems should be used to aid the war housing effort. It is possible and economically feasible to so plan and dispose housing that group arrangement will minimize damage done by any one bomb and reduce the menace of fire. Moreover, many cities include enormous partly built-up subdivisions, often fully equipped with utilities and roads. Careful study and planning could no doubt often utilize these existing treasures and result in many small developments of from 25 dwellings up, rather than a few giants of thousands of dwelling units.

## "NO MAN IS AN ISLAND"

continued from page 13

waiting hopefully at the ports for visas and transportation, imprisoned in concentration camps from which their only hope of escape is aid from America. The work of rescuing these exiles grows more difficult every day. The American Committee to Save Refugees, the United Spanish Aid Committee and the Exiled Writers Committee of the League of American Writers are functioning now as a single organization, the Joint Refugee Committee, now that the heightening of the Nazi fever and the quickening of the fascist pulse brings new terror to Hitler's enemies. The terror mounts. Every day brings news of shootings and reprisals. The ocean has grown wider. There are few ships. The cost of transportation is high. But in proportion to their danger and in recognition of their contributions to our culture and our democracy, our money and our effort represent a small investment. Culture, as well as guns, will save democracy.

## PLANNING FOR LOS ANGELES

continued from page 26

ially its leaders. The answer can be yes if we have the courage to face realities; if we are capable of brutal thinking and courageous action; if we can emerge from our coma of tradition long enough to recognize the truth of our present situation.

Sooner or later we must replan our cities. Too much decay has already taken place, resulting in serious slum conditions and depreciated values. City revenues have been seriously impaired and social problems, requiring greater public subsidy, steadily grow worse. The newer fringes of the city cannot indefinitely supply the difference between revenue needs and continually mounting losses in blighted districts. To attain an economic balance each neighborhood should pay its proportionate share toward governmental service costs. When one, or two, or more fall short, the difference has to be met by increased charges against the others. Therefore, it is not only good business but vitally essential that run-down areas be rehabilitated. There is also the question of social rehabilitation of the families of low economic status who by necessity are forced to live in such areas. The cost of maintaining these families in such surroundings exceeds that required to maintain them in decent housing. When properly housed, as all American families should be, the entire social picture changes. Juvenile and adult delinquency sharply declines; morals improve; crime incidence diminishes, and the cost to government in administering these problems becomes less and less. One of the greatest contributions we can make to democratic society is to eradicate all slum areas.

The voters of Los Angeles in a charter amendment approved in May of 1941 directed the City Planning Department to prepare a master plan for the community. This is a large order involving many problems, not the least of which is a thorough analysis of districts in which assessment values on real estate have been steadily declining for the past decade. It will be necessary to run a fine tooth comb through these areas many times to uncover the obscure reasons why decay has taken place. Then plans, perhaps many, will have to be prepared for the rehabilitation of these districts on an economically sound basis. This problem alone is so involved its solution will require the best talents available.

Another important feature of the ultimate master plan is that of adequate traffic arteries and mass transportation facilities. Neither of these can be solved with a wave of the hand, or by educated guessing. They, too, will require expert analysis.

No master plan would be complete unless it contained a comprehensive study and recommendations for adequate recreational facilities for the entire community. Los Angeles does not now have enough parks and playgrounds to adequately serve each residential neighborhood. Although the ocean waterfront is one of our finest natural assets, our beaches are nothing to be proud of. We should plan now for an ultimate development of the shoreline for recreational and other public purposes in keeping with our civic pride.

The zoning map pattern, and the ordinance now in existence, are obsolete. The pattern shows little relation to the actual use now being made of property. It should be amended to allocate for the various required uses enough land only to accommodate the normal natural demand. At present entirely too much area has been set aside for commercial and multi-family use. At least two-fifths of the area of the city is not as yet even comprehensively zoned. This delinquency should be corrected as quickly as possible. The written ordinance should also be modernized and streamlined in conformity with present-day practices.

Many other elements, including housing, locations for future public buildings, better neighborhood patterns, etc., will likewise have to be carefully studied and woven into the master plan. It is a big job, and to do it properly and in keeping with the importance of Los Angeles as one of the key cities of America, sufficient technical talent will be necessary. This will require money, something we always deplore talking about in connection with any public undertaking, but what better insurance policy, guaranteeing a safe, orderly and efficient future progress of community development can we invest our funds in? Out of such a master plan will emerge a shelf of public works improvements on which thousands of people may be gainfully employed should a serious unemployment situation arise after the war.

The people of Los Angeles, through the ballot box, have spoken. They have said, "We want a master plan," and the Planning Commission has been directed to do the job. They can do justice to this assignment only if they have the tools to work with.



# industrial supplement

n u m b e r



since 1900  
general building contractors



## MORE THAN 2,800 WAR WORKERS

will be well housed by the end of this summer in living units built for the government by Myers Bros., one of Southern California's best known general construction companies. Recently it received contracts totaling several million dollars for war construction which will play a major part in the "all out" effort of the United States in its battle against Axis aggression. With Plywood Structures of Los Angeles it will begin immediately the erection of 1,500 prefabricated, demountable houses in the vital Vallejo, California, area. Early this month it began





Col. 4105-X

construction of 500 permanent living units in the equally vital Compton, California, industrial area. It has just completed or is now building such projects as the United States Naval Ammunition Depot at Fallbrook, California; a reception center, chapel and barracks at Fort MacArthur; 500 demountable houses at San Diego will be constructed for the Federal Public Housing Authority; a victory housing site development for the Federal Works Agency at Long Beach; new and modern war equipment factories for the Firestone Tire & Rubber Company, Los Angeles; a building for the Vega Airplane Company at Burbank, and a warehouse for W. P. Fuller & Company, Los

Angeles. When the United States began to accelerate its war effort it was to such companies that the government turned for production of housing and expanded manufacturing space, for actual defense installations, and in its efforts to house its rapidly expanding citizen-army. How well these companies responded can be seen in the following pages. Here, in pictures, is the story of recent Myers Bros. construction, covering not only outstanding war construction but other construction that the company has been able to crowd into a busy working schedule. California Arts and Architecture commends Myers Bros. for the vital work they are doing.



## "CAL. 4105-X"

Victory Housing Project for the United States of America  
Compton, California

Sponsored by the Housing Authority of the City of  
Compton

ASSOCIATED ARCHITECTS: Adrian Wilson and Theodore Criley, Jr., Engineers for the National Housing Agency, Successor to the Federal Works Agency, Division of Federal Public Housing Authority

MECHANICAL ENGINEER: R. S. Storms

ELECTRICAL ENGINEER: Clayton T. Gibbs

CIVIL AND STRUCTURAL ENGINEER: S. B. Barnes

GENERAL CONTRACTOR: **Myers Bros.**

Ground has just been broken on this project to provide 500 living units in the vital Compton area for war workers. It is the first project sponsored by the newly created Housing Authority of the City of Compton and is one of several which are being erected in the West by Myers Bros., the general contractor. It will consist of 174 buildings of four different types.

There will be one and two-story buildings, each containing one three-room apartment and three four-room apartments; 38 similar buildings but of different design; 62 one-story buildings, each containing two five-room apartments, and 36 one-story buildings, each containing two four-room apartments.

Buildings will be of wood frame construction with wood floors. Interiors will be plaster and exteriors plaster with a relief of vertical redwood board and batten siding. Roofs will be of red cedar shingles. The design combines service and front entrances permitting bedrooms and living rooms to have undisturbed openings onto private landscaped courts. These courts will give in turn to an open community field and play space. The site plan is an adaptation of the super-block idea.

Fenestration will be unusually good, windows being generously proportioned and efficiently grouped. Upstairs windows will be high enough from the floor to permit furniture to go under them. The roofs have a wide overhang. Construction is to be completed late this summer.





DEFENSE HOUSING PROJECTS FOR THE UNITED STATES OF AMERICA

VALLEJO, CALIFORNIA

## "CAL. 4211"

Defense Housing Projects for the United States of America

Vallejo, California

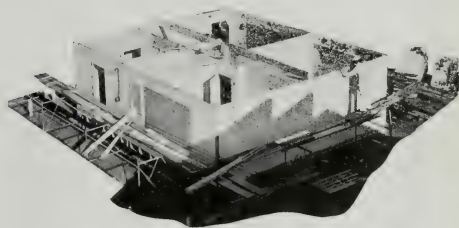
ARCHITECTS ASSOCIATED: Franklin and Kump and William Wilson Wurster, Engineers for the National Housing Agency, Successor to the Federal Works Agency

CIVIL ENGINEERS: Punnett & Hutchinson

CONSULTING ENGINEER: Albert A. Coddington

PREFABRICATION AND ERECTION (1,000

UNITS): **Myers Bros. and Plywood Structures of Los Angeles**



This Chabot Acres project will provide 3,000 living units for civilian employees of the Mare Island Navy Yard, 1,000 of which will be prefabricated by Plywood Structures of Los Angeles and erected by Myers Bros. In the interest of speed the remainder of the project has been broken up into smaller units among other fabricators and erectors. The entire project will be prefabricated—demountable—including houses, schools, fire house, management building and commercial structures. Great care has been taken in the layout to gain maximum economy and yet provide only a mandatory maximum of 125 feet of walking from the street sidewalk to each unit. The major streets are planned to give recognition to the contours while the minor roads are on a somewhat regular pattern to give order, repose and economy. Ceiling areas in broad strips are left free as fire and catastrophe barriers.





*Photographs by Ralph Samuels*



Victory Housing Project for the United States of America

Wilmington, California

Sponsored by the Housing Authority of the City of Los Angeles

ARCHITECT: George J. Adams

ASSOCIATE ARCHITECT: Graham Latta

Direction of the National Housing Authority, Successor to the Federal Works Agency

CIVIL ENGINEER: W. A. MacInnes

CONSULTING ENGINEERS: Mechanical and Electrical—E. L. Ellingwood  
Structural—E. C. Hillman, Jr.

CONSULTING LANDSCAPE

ARCHITECT: Fred Barlow, Jr.

GENERAL CONTRACTOR: Myers Bros.







## HOUSING

## FOR WAR

## WORKERS

Construction on this project is ahead of schedule despite delays in acquiring clear access to the site and the first of its 334 family living units will be ready for occupancy several weeks before the June 23 time limit. It will consist of 68 buildings and occupy an area of six square blocks one block from a major shipyard. Thus the war workers who will occupy it will be able to walk to their work without using rubber.

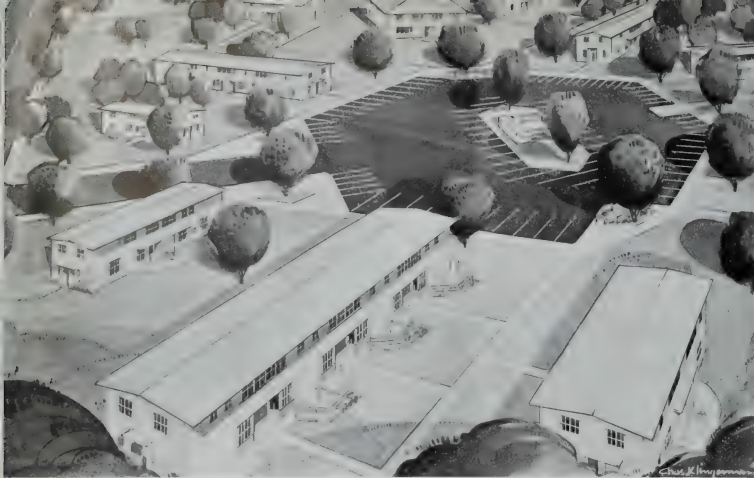
The gadgets and frills that encrust the ordinary speculative house are absent on this government project and the result is simple and pleasant. Construction is better than in the average privately owned houses or rental units costing anywhere near the \$2,337 average cost per unit on the job. This cost includes both a stove and a refrigerator.

The structural system includes concrete foundations, girders under all bearing walls, 2"x8" floor joists, conventional stud walls and roofs independent of the ceilings. Interior walls and ceilings are interior stucco, the walls ivory and the ceilings pale green. Exterior walls are chiefly stucco relieved by 1"x6" flush vertical stained redwood siding and beveled stained redwood horizontal siding. Mineral surfaced composition rolled roofing is being used. Exterior stucco reinforcing is Steeltex.

The site formerly was an old distress subdivision and all public utilities were in, following the lines of established streets. Therefore, to avoid an uninteresting gridiron pattern, an unusual plot plan was evolved to improve orientation by setting the buildings so that all four sides catch the sun at some time during the day. Interior streets were closed, thus eliminating through traffic, although they were kept clear of buildings to avoid conflict with the already existing utility lines.

One block was left open for a school, and in each of the other five blocks a radial pattern of buildings is grouped around a central parking court. Buildings are of two general



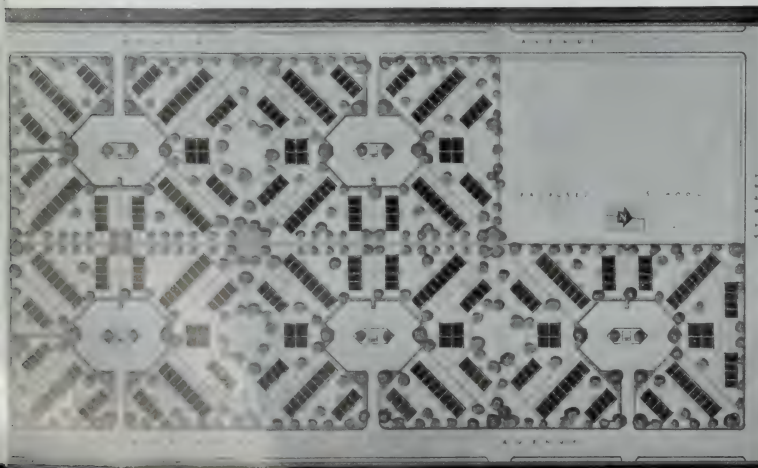


types, both two-story. One contains four apartments, each with a living room, a kitchen-dinette, a bedroom and a bath on each floor. The second type contains either four or eight families to the building. Apartments have a living room and a large kitchen-dinette on the first floor and a bath and either two or three bedrooms on the second floor. Of the total number of apartments, 15 per cent have one bedroom, 60 per cent have two bedrooms and 25 per cent have three bedrooms. All apartments have abundant closet and shelf space.

All windows are wood double-hung type. First floor windows are low to gain a feeling of intimacy with the garden. Second floor windows are high to permit furniture below the window sills. Careful attention is being paid to color inside and out to avoid any clashing of colors, particularly on the outsides of the buildings. Basic color on one building often is used as an accenting color on nearby buildings.

The contract calls for complete, though economical, landscaping of the project. Its perimeter, as well as the main walk through the site, will be lined with the rather uncommon Akee tree. Elsewhere Jacarandas and Evergreen Elms, together with several very old pepper trees existing on the site have been used in the landscaping. Shrubs and vines are also specified, and all unpaved areas will be planted to lawn. Benches will be scattered throughout the area overlooking play yards.

The economical cost of the project—\$2.75 per square foot for building costs, including stoves and refrigerators—was as surprising as the speed of construction. This undoubtedly will be one of the best constructed Victory Housing Projects in the West.







## WAR FACTORY WAREHOUSE

OWNER: W. P. Fuller & Company

ARCHITECTS: John Parkinson and Donald B. Parkinson

GENERAL CONTRACTOR: **Myers Bros.**

This is one of a long series of repeat jobs which the general contractor has done for the owner. The building is a good example of plain straight forward design and strong, sensible construction. The architects were especially wise in their treatment of the fenestration problem, long, uninterrupted rows of windows giving good light and pleasant lines.



Photographs by Ralph Samuels



CHAPEL AT FORT MacARTHUR



BARRACKS AT FORT MacARTHUR



RECEPTION HALL



FIRESTONE WAR INDUSTRY BUILDING



## **AT FORT MacARTHUR**

GENERAL CONTRACTOR: **Myers Bros.**

War construction being done by this general contractor includes these buildings at Fort MacArthur, California. The rows of large buildings are barracks for enlisted men. The others are the chapel and a recreation hall. Work was done on a rigid time schedule and under direct army supervision. Buildings are simple and well built.

## **AT FIRESTONE**

Los Angeles, California

STRUCTURAL ENGINEER: S. B. Barnes

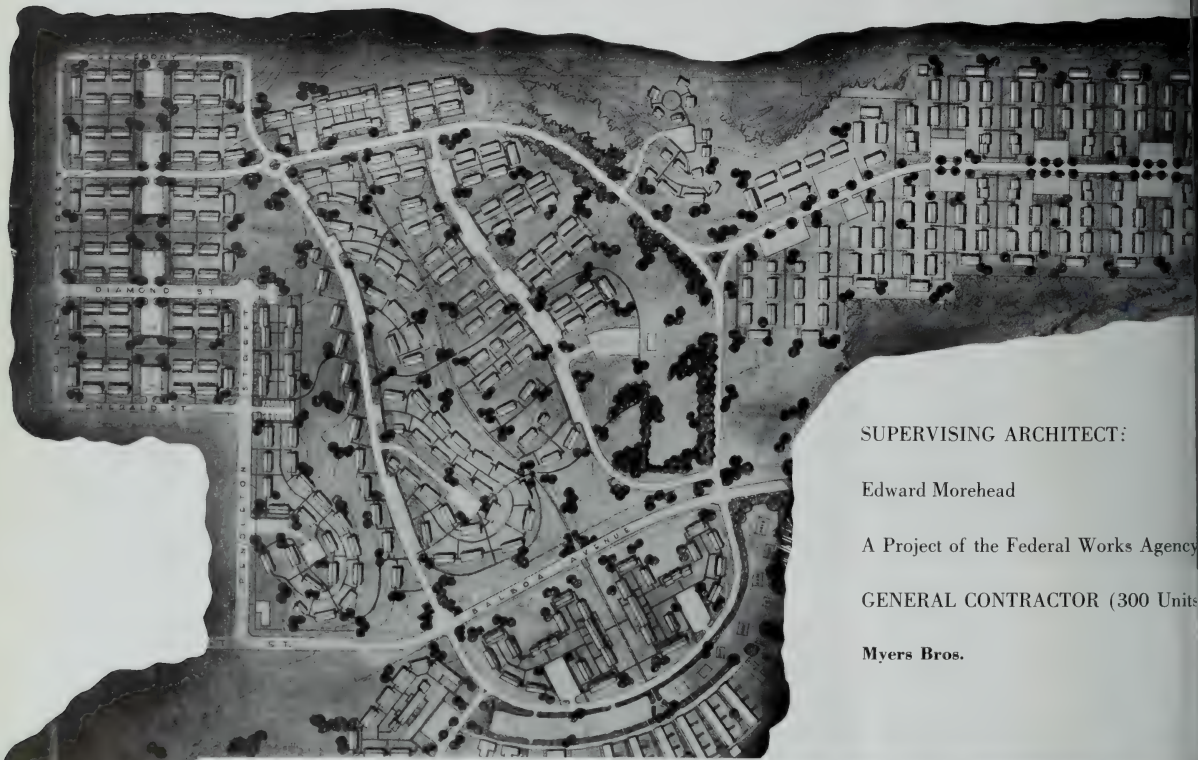
GENERAL CONTRACTOR: **Myers Bros.**

This is one of a number of buildings which this general contractor has erected in record time for companies doing war work in the vital Southern California area. It matches in architecture and construction an earlier building adjacent to it. The reinforced concrete portion, which has a concrete joist system on the second floor, is 24 by 207 feet, and the light steel frame portion behind it is 260 by 200 feet. This factory portion runs through the first floor of the two story portion. On the second floor are offices, drafting rooms, locker rooms and toilet rooms.



## THE GOVERNMENT BUILDS FOR INDUSTRIAL WORKERS

Prefabricated Plywood Structures for the Pacific Beach Housing Project in San Diego



SUPERVISING ARCHITECT:

Edward Morehead

A Project of the Federal Works Agency

GENERAL CONTRACTOR (300 Units)

Myers Bros.







*Photographs by Brett Weston*

The recent completion of this project at Pacific Beach in San Diego provided 4,000 living units in 1,000 prefabricated plywood houses for war workers pouring into that vital industrial area. Myers Bros. did a third of the job, which was executed under John M. Carmody, who was Federal Works Administrator, and Pierce Williams, Director, West Coast Area, Defense Housing Construction Division. They were erected on a well-planned site overlooking Mission Bay.

Prefabrication was done in National City and the panels are transported to the building site for assembly. The houses were constructed of four-foot modules, using plywood for flooring, walls and ceilings, and roofing structure. The parts are joined together in such a way that the joints are tightly sealed, yet the various parts may be easily dismantled for shipment to another location. The project is designed primarily to meet the demands of low wage earners who cannot afford to pay from 25 to 40 per cent of their income for shelter and those families in the low income brackets who now are housed in sub-standard dwellings—houses which fail to meet the normal requirements for light, ventilation, and sanitation. Particular thought has been given to street design for the project. Project roads have been laid out with the idea of minimizing the traffic problem and of providing a maximum of safety for children. The square block pattern for streets has been abandoned in favor of park walks which will interconnect all units.

Recognizing that community activities must be planned to include the leisure time of the worker, recreation facilities will be provided for both children and adults. School buildings and compound parking areas will be provided. The color scheme of the project will vary. Olive green and sienna will predominate. Landscaping will give the community park-like appearance.





## COMMUNITY OF MARKETS

Town & Country Market, Inc.

Los Angeles, California

OWNER: University of Southern California

ARCHITECT: Rowland H. Crawford

STRUCTURAL ENGINEER: S. B. Barnes

MECHANICAL ENGINEER: Elliott Lee Ellingwood

LANDSCAPE ARCHITECT: Benjamin Morton Purdy

GENERAL CONTRACTOR: Myers Bros.







The new Town & Country Market, opened this month, is one of the most unusual in Southern California, the architect having done a good job of adapting a farm house Georgian style to the needs of the enterprise. The buildings are situated on a seven and a half acre tract and have approximately 55,000 square feet of floor space. There is parking room for more than 1,000 cars.

Executive offices are on the second floor above the main entrance. The balcony off these offices overlooks the market area. The buildings are of wood structure with board and batten and channel siding on the exterior. The roof is composition shingle. An off-white paint has been used for the market with a blue-green roof and trim. Towers and cupolas mark the food entrance and corners. Shutters, awnings, and brightly planted flower pots have been used in many of the booths. There are more than 75 tenants whose requirements were considered in the planning of the building; hence the booths were designed individually to provide for attractive merchandise displays as well as food preparation. The three center patios in the quadrangles are arranged for outdoor dining. Carob, Eucalyptus and Olive Trees are used throughout the grounds. Chief shrubs are Pittosporum Undulatum and Boxwood hedging. In the main patio there is an interesting fountain and pool. Everywhere there are gayly colored tables, chairs and umbrellas. The aisles of the market are equipped with movable awnings to take care of the sun, shade and any unusual California weather.





*Photographs by Robert Imandt*

## CHINATOWN RESTAURANT

Los Angeles, California

OWNER: Grand View Gardens

DESIGNER: Harwell Hamilton Harris

GENERAL CONTRACTOR: Myers Bros.

Although the Chinese have been in California nearly a hundred years, seldom have they had the opportunity to create a new building entirely dedicated to their own needs. This is such a building. It is of redwood, each board being exposed on both sides thus making both the exterior and interior finishes. In certain places where light and a limited view were desired alternate boards were omitted and their place taken by long sheets of glass. The result is a screen, half open, half solid, through which diners catch glimpses of Chinatown and passersby see only enough to rouse interest.





## **A PAGE FOR HISTORY**

The implements of war come  
from factories newly built . . .  
are produced by men living in  
housing projects fresh from  
drafting boards . . . the construction of these factories  
and housing units will be  
mentioned in history. Myers  
Bros. is helping to write that  
history . . .



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### MANY ADVANTAGES

DU Furnaces' upright construction not only saves valuable floor space. It also makes a more efficient unit, in which a large volume of warm air is moved, instead of a small volume of hot air. Less stack draft is required, so lower chimneys may be used successfully. DU Furnaces are modern oil-burning units of practical design and high efficiency, at such low cost that they come within the most restricted budget.

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## a n n o u n c e m e n t s

ELIZABETH MONTGOMERY is having her first exhibition of paintings in Hollywood at the Raymond & Raymond Galleries, 8652 Sunset Boulevard, from June 25 to July 18. Miss Montgomery is a member of the well-known firm of stage designers, Motley of London. Motleys came to Hollywood to undertake the decor for Laurence Olivier's New York production of *Romeo and Juliet*. They also designed the scenery and costumes for John Gielgud's productions in England, as well as many others. Katherine Cornell's costumes in *The Doctor's Dilemma* in New York were done by this firm. The sets and costumes for the MGM picture, *I Married an Angel*, were also their work. Photographs illustrating several of these productions will be included in the exhibition.

THE ANNUAL EXHIBITION OF STUDENTS' WORK from Otis Art Institute will be on view at the Los Angeles County Museum, Exposition Park, for one month beginning June 21.

AN EXHIBITION OF PORTRAITURE in the Twentieth Century, open until June 20 at Frank Perls Gallery, 8634 Sunset Boulevard, West Hollywood. The showing includes *Paintings* by George Biddle, Paul Lewis Clemens, John Decker, and Man Ray; *Photographs* by Man Ray and Marion Michelle; *Sculpture* by Helene Sardeau and Allen Ullman. Mr. Perls says of this group, "They are artistically rather incongruous but that is exactly what this exhibition means to show: A good portrait is predominantly original, personal, and creative and not simply a mechanical reproduction."

MISS ILKA CHASE was hostess at a reception for the opening of an exhibition of Soviet War Posters and Tass Windows on Saturday, June 6, at the American Contemporary Gallery, 530 North La Cienega Boulevard, Hollywood. The exhibition, sponsored by the Russian War Relief, will be on view for the entire month of June. The admission is 25 cents for adults and 10 cents for students. All proceeds will be donated to the Russian War Relief. Gallery hours are from one o'clock until nine o'clock daily except Sunday.

MILLS COLLEGE SUMMER SESSION to Stress Community Problems in Housing. Outstanding in the summer session courses to be offered by Mills College from June 29 to August 8 will be those concerned with community problems in housing and building. These vital subjects will be considered against a background of the history and development of modern architecture.

Housing in peace and war will be the general subject for the lectures which Catherine Bauer will give, while Richard Neutra of Los Angeles will lecture and lead discussions on *Designed Environment*. Dr. Alfred Neumeyer will lecture on the history of modern architecture. Enrollment at the Mills College Summer Session may be for or without credit. Further information may be obtained by writing the Summer Session Office, Mills College.

With due recognition of the demands of war-time in art teaching, Mills College is announcing an interesting summer session in Creative Arts for both men and women. Under the direction of F. Carlton Ball, the arts and crafts in daily life and modern education will be stressed in a dozen excellent courses.

ABRAHAM ROSENBERG SCHOLARSHIP AWARDED FOR THIRD TIME. The president and board of directors of the San Francisco Art Association have recently announced the award of the Abraham Rosenberg Scholarship for the third time. This year it has been divided between Ray Bertrand, lithographer, and William L. Clarke, designer and craftsman. This is the first time the award has been given in the line of crafts. Previously it has been in painting and sculpture.

The San Francisco Art Association, working in collaboration with the trustees of the Albert M. Bender Memorial Trust Fund, is happy to announce that two "Grants-in-aid" will soon be given for the first time—one in Literature and one in Art. These "grants" are made available through the establishment of a special fund in memory of Albert M. Bender through the generosity of his many friends. Each award carries a stipend of \$750. Applicants must be residents of San Francisco or the Bay Area at least two years. There are no restrictions as to age.

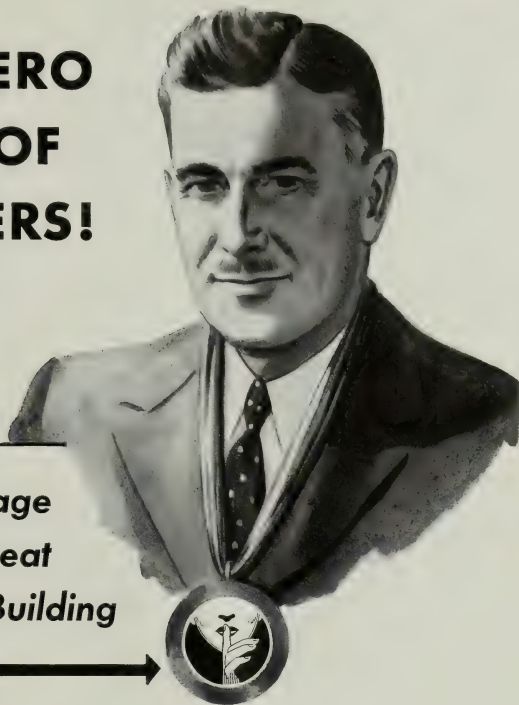
Applications and full information concerning both "grants" may be obtained from the San Francisco Art Association, 800 Chestnut Street, San Francisco.

(continued on page 8)



# Architect Anderson Hasn't Shot Down Any Japs

## But HE'S A HERO TO PLENTY OF WAR WORKERS!



*He Eliminated "Sabotage  
by Noise" from a Great  
New War Industries Building*

IN a certain great new war industries building, everybody is working under tremendous pressure. Nerves are tense. Lights burn all night. No effort is spared to meet and beat tight production schedules. And one reason why these thousands of war workers are capable of almost superhuman endurance is that Architect Anderson and his associates planned Celotex Sound Conditioning into the building—to prevent "sabotage by noise".

No wonder he's a hero to them! They'd get him a congressional medal if they could. But,

lacking that, there is still the consciousness of a patriotic job well done—the knowledge that as long as the building stands, that permanent sound conditioning will do its work.

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## PROBLEM SOLVED



The vital necessity of providing housing for the armed forces and war workers and their families in the West posed many unprecedented problems . . . one of them—where to turn for 20,000 water heaters? They had to be produced without delay, some had to be shipped immediately to avoid disrupting fast building schedules—and of course they had to be good heaters . . . The United States Heater Company took on the job and the problem was solved—the heaters will be ready whenever and wherever they are needed.

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R. W. Tarlton, General Manager

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## books

CESARE BORGIA, the Machiavellian Prince; Carlo Beuf (Oxford University Press, \$2.50)—Cesare Borgia has had champions and detractors aplenty, but few honest biographers. Among these, Carlo Beuf takes a distinguished place with his *Cesare Borgia, the Machiavellian Prince*. He has done a cleanup job on the Borgia portrait, removing the whitewash as well as the mud. Cesare emerges as a magnetic leader, a shrewd statesman, a callous murderer, a just administrator, a pathological egoist; and over all as a personage of the dimensions and fatality of the classical hero of tragedy. He is material for a great tragedy dramatist, but perhaps no one could have coped with the material except Shakespeare, and it's a little late for that. However, Shakespeare wrote *Macbeth*, which is much the same thing.

The story of Cesare and his period (1475-1507) is told in a style that is vivid, racy, and informal. At the same time, the author's scholarship and culture keep the book far above the numerous best selling biographies that turn out to be only gossip columns in costume.

Count Beuf has been known previously as a student and critic of art, particularly of Renaissance art. His knowledge bears fruit in the biography. The pictorial aspects of the Borgian era—the pageants and the ceremonies—are presented with a detail that can be economical because it is precise. Beuf has none of the prolixity of the partially informed. A native of Genoa, he is intimate with the Italian landscape. His experience as an officer in the front lines of the last World War enable him to recount Cesare's campaigns with a military strategist's understanding of the mechanics of war. His recital of the siege and capture of the citadel of Forli, commanded by the Amazonian Caterina Riario Sforza, is as exciting as the chapter on the storming of the castle in "Ivanhoe" (and if you think that isn't good reading, it's because you haven't looked at it since you emerged from the shadow of your high school English teacher). Theoretically, history should be interesting for its own sake; but there is no denying, and no point in denying, that history of the past is more arresting to the attention when it parallels history of the present. Although Beuf never underscores such parallels, they abound in his biography of Cesare Borgia. Cesare was a dictator. He was the subject of Machiavelli's *Il Principe*—a book that has gone to the heads of certain gentlemen who are cluttering up today's headlines. Like other dictators, before and after him, Cesare was not without justification from circumstances. He takes rank with the better specimens; partly because he was neither a ham actor nor a cozened dupe of hidden forces, and partly because he had an ideal. "For all his executive realism," writes Beuf, "Cesare's political conception was Utopia and, as such, fore-doomed to failure. His attempt to create a homogeneous, rational regime, in a country ridden by petty tyrannies, quarrelsome, demagogic democracies, crumbling hereditary dynasties and smug, jealous oligarchies, could not have succeeded." Further, "He not only reconquered those territories which the Church, through maladministration and weakness, had lost, but brought order, justice and well-being to populations which for centuries had known only anarchy, tyranny, and bleak poverty." Still more on the credit side of Cesare's account: "The Forlivesi (after Cesare's conquest of Forli) soon discovered, perhaps to their astonishment, that the only person ready to see justice done was the commander himself . . . No one was so humble, says an eyewitness, that he could not gain admission to the Duke's (Cesare's) presence. Sometimes he received the same individual and heard the same complaint two and even three times; this with a kindness and equanimity to which the poor Forlivesi hardly were used."

Carefully sifting the evidence, Beuf makes no attempt to clear Cesare (as other biographies have tried to do) of responsibility for a long series of brutal assassinations. These, however, he divides into two categories. There were political murders, based on Cesare's theory that the enemy must be destroyed as well as conquered. Had Cesare been guilty of only these, a case of a sort could be made out for him by his apologists. He was a soldier, (continued on page 8)




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### BOOKS

continued from page 6

and a soldier's nasty job is to kill the enemy. But to political "urges" he added the murder of Lucrezia's second husband, and of two at least of her purported lovers—none of which had any political incentive.

This leads to the much debated question of Cesare's relations with his sister (or half sister). That he was infatuated with Lucrezia, Beuf considers probable; whether or not the infatuation extended to incest is, as he points out, beyond proof. Cesspools of gossip accumulated about the Borgian name; but they have accumulated about every name that has emerged from obscurity—increasing in size and prurience with the name's importance. Even on the basis that smoke indicates fire, much of the legend of Borgian debauchery must be thrown out of court by the serious historian. If the Borgians had been guilty of a tenth of the lechery imputed to them, they wouldn't have had time to get any work done. The fact remains that Cesare's conduct departed from logic, and even from his own singular code of ethics, only when Lucrezia was involved. In Beuf's account, Cesare the man misused the powers of Cesare the statesman in order to vent his personal emotions. As a result he comes down in history more monstrous, but somehow at the same time more human.

The heroic pattern would be complete in Cesare if his downfall had been due to his inherent defects of character. The disabliging fact is that it came from a temporary physical disability. At the most critical moment of his career, he was too ill of fever to take personal command of his troops. If sanitation in Rome had been as far advanced as the arts, the fate of Italy and of Europe would have been different. History is not often a moralist, and Beuf sticks to the historian's point of view. It was purely through accident that Cesare Borgia's life fell suddenly from glory to exile. It is startling to contemplate that the whole of his spectacular life covered a span of only 34 years.

For the most part, Beuf holds to facts, leaving interpretation to the reader. The rare paragraphs of commentary are illuminating—this one among them: "Although the Italians could fight as well as anybody else when their backs were to the wall, they were not war-minded. In spite of their chronic strife they believed with Leonardo that war is a bestial insanity—*pazzia bestialissima*—and feared and distrusted soldiers on principle. One of the most engaging and impressive figures of the Italian Renaissance art is the *Pax* in Lorenzetti's fresco of the *Buon Governo* in the Palazzo Pubblico of Siena; it was painted to celebrate one of the rare moments 'when the city, thanks to her state of peace, enjoyed greatness and happiness and a bountiful measure of good luck.' But look at the solitary figure of Bartolomeo Colleoni riding grimly in the Piazza of San Giovanni e Paolo, or at the immodest mien of John Hawkwood astride his white charger in the Gothic silence of Santa Maria del Fiore, and you will understand why peaceful Italian citizens recoiled from professional warriors."—PATTERSON GREENE.

### ANNOUNCEMENTS

continued from page 4

THE FIRST OFFICIAL EXHIBITION of the art of a South American country to be brought to North America will have its Western premiere at the Pasadena Art Institute throughout the coming month of July. The show will be officially opened the evening of June 30 with a special broadcast to South America. Among the speakers on the broadcast will be Dr. Robert Millikan, Walter Wanger, Walt Disney, and Edward G. Robinson.

Some 167 items comprise the exhibition, including oils, watercolors, sculpture, graphic arts, posters, decorative arts. All of the works of art were selected in Chile by Blake-More Godwin, director of the Toledo Museum of Art, with the collaboration of the Coordinator of Inter-American Affairs and the Chilean Government. The Pasadena showing, opening July 1 to the public, will be the first showing in the West and the only showing in Southern California.

THE SOCIETY OF ILLUSTRATORS on May 21 awarded a blue ribbon to a painting by Angna Enters in its "Dressing Room" Exhibition held for the benefit of the American Theater Wing at the Illustrators Clubhouse. An exhibition of Miss Enters' paintings is now current until June 20 at the Francis Taylor Galleries, Beverly Hills Hotel, and Miss Enters herself is to give two performances, June 16 and June 19, of her "The Theater of Angna Enters" at the Assistance League Playhouse, 1367 North St. Andrews Place, Hollywood.





## bad medicine

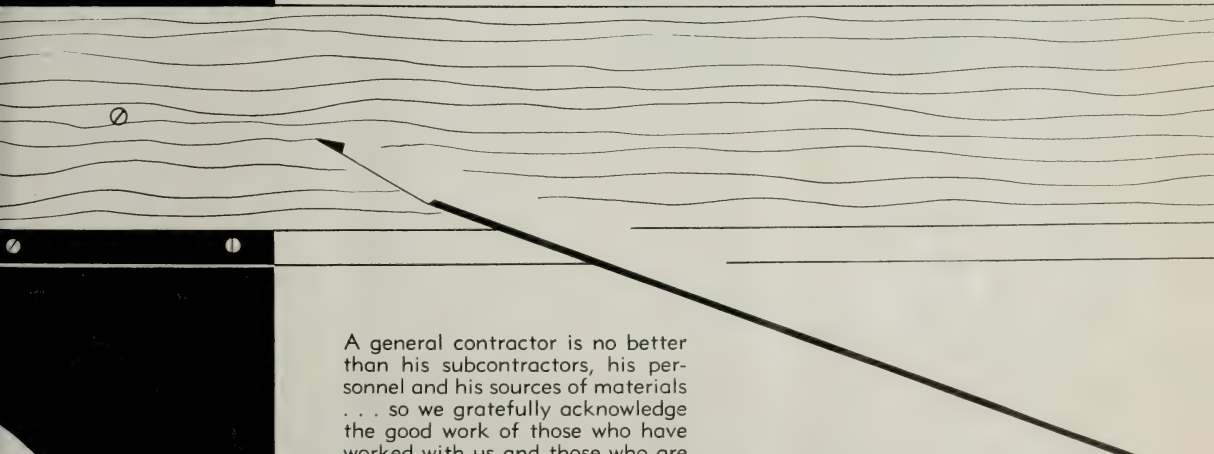
THE PLANS that are being made on the drafting boards of the nation are bad medicine for the enemies of the United States . . . The T-Square has become one of the most formidable weapons of war. From those plans general contractors are building plants for war industries, housing for our rapidly expanding armed forces, living units for thousands and more thousands of war workers . . . Barrett & Hilp is taking a major part in this "all-out" job.

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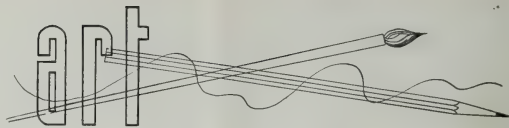
A basic table design shown as a small group that can be used for seating and enlarged to card table size with a clear glass inset. May be had in natural wood or lacquered finish as pictured.

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## **SAN FRANCISCO**

May brought extraordinary treats to those San Franciscans who love—and seldom find—large chunks of really masterful technique in their artistic diet. Of course the Dali show at the California Palace of the Legion of Honor is full of the most inconceivably beautiful virtuosity; even the considerable percentage of the population which finds itself a bit queasy about Dali's subject matter has no difficulty in appreciating the inhuman perfection of his craftsmanship. Harnett's "After the Hunt," a sort of yardstick for measuring the craft of eye fooling, hangs in a nearby gallery; and at the De Young, Rico Lebrun shows in his exhibition of drawings and paintings what a superb draughtsman of a different sort can do when he sets about it.

These three, each master of his own brand of realism, make an interesting contrast. Harnett's dead rabbits, horns and hats hung on an old barn door is a fine example of what can be done by an expert painter of appearances. One must resist the impulse to pick rust flakes off of the door hinges. But Harnett's aim is merely to fool the eye; Dali's to surprise the emotions in their inner, most carefully guarded sanctuaries. Dali, with equal technical realism, portrays the solidified, colored dream.

The double image, that favorite condensation device of the subconscious which one so often meets with in sleep, is used by Dali as no painter has used it before. Here we find the counterpart of those strange portents found in dreams, wherein harmless objects suddenly become as if it were saturated with menace, or turn unaccountably into something else. Spain is an enigmatically lovely lady leaning against a chest which sits on a wide plain; the lady's head, bust and shoulders are knights on horseback, people, battles, far away in the wide plain's distance. A face may be at the same time a hole in a wall, a distant landscape, people.

Probably any work of art worthy of the name partakes in some degree of this double image quality. A portrait for instance may be enjoyed also as a shape, a cone perhaps, as a symbol of character, a color pattern, an arrangement of rhythmic lines, a study of light. A great work of art will provide any number of enjoyments, but it will rarely if ever fool the eye. Rather, it will persuade the mind of its reality.

Dali succeeds by means of super photographic realism in presenting the mysterious, enigmatic, changing quality of dreams; he persuades the mind of the reality of the unreal. Some of his dreams of course are things one would not like to be haunted by, but Dali pulls no punches. Indeed he has been accused of using brass knuckles. Evidently, if one may judge from his profuse and probably somewhat forced use of Freudian symbols, Dr. Dali was a very much repressed little boy.

Nevertheless, in spite of the disquieting effect of some of the more "paranoiac" symbolism, almost every picture is a jewel of painting. Pieces could be cut out and used as settings of rings. And the wide, dreaming space of some of the tiny beach scenes is almost hypnotic. Almost equally dreamlike are Dali's titles "The ghost of Vermeer of Delft, which can be used as a table," "Two pieces of bread expressing the sentiment of love," "A chemist lifting with extreme precaution the cuticle of a grand piano." There is also "Soft Self-Portrait," a melting brown mask propped in tender places by the crutches Dali uses to support hard things grown soft. There are a series of paintings preoccupied with strange cranial deformations, the famous limp watches, horrible and ambiguous mutilations. Families of Marsupial Centaurs seem to be late comers in the monster category.

(continued on page 12)



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MODERN  
INTERIORSORIGINAL DESIGN BY  
paul László

## ART

continued from page 10

Rico Lebrun's mastery of draughtsmanship, as shown in his one man exhibition at the De Young, is definitely classic, with its roots, and sturdy ones, too, deep in the soil that nourished the Renaissance Italians. Not that he is a copyist of vanished glories. He is simply a master draughtsman whose sympathy and style are in the great tradition. Lebrun is not afraid of gorgeous, fully realized form, nor does he, like so many lesser artists with little to say, feel constrained to distort the object he draws, for the sake of underlining the subjective. Rather, he gathers all he has to say, which is considerable, into the rich, powerful image, drawn with freedom and conviction, and the image of the particular becomes a universal symbol. This month was really too generous with fine exhibitions. There is no space left for discussion of the Art Association's Annual watercolor show at the S. F. Museum; and it was especially good this year; or of the 19th and 20th Century Russian Painting at the De Young; or of the S. F. Museum's Mexican show. These and others must wait until next month. —DOROTHY PUCCINELLI

## LOS ANGELES

Although Southern California continues to open exhibits and people to attend them, one of the most interesting art stories today concerns the artist working in war industry.

Out of the dizzy scramble of "converting," the popular name given to the business of adaptation to war conditions, is arising a new kind of artist. This is the artist who is working in industry not as a rivet

bucker or machine tender, but in his own field. That of making pictures.

The widget industry which had a hard time trying to convert itself overnight to the manufacturing of machine gun belts has nothing on the artist, who was called upon to make the jump from painting apples, making advertising layouts or animating Mickey Mouse to the difficult and specialized job of taking a plane or a tank and showing what makes it tick.

That old bromide, "One picture is worth a thousand words," is the watchword of these artists and becomes their criterion for criticism of their work. For if the drawings done by these men do not save words, and more especially time, they are not good drawings. In mass production industry it takes countless hours of discussion and planning before a thing can be designed. It takes more hours to design the tools which will build the object. Hundreds of blueprints must be analyzed in order to get a clear idea of what is to be done. In peace time this was more or less leisurely worked out in conference by men thoroughly familiar with the entire job.

Added to the fact that speed is essential in war industry is the problem of explaining their jobs to people who lack experience. Here is where the artist comes in. Generally speaking, his job is to show what something is going to look like. He takes a couple of thousand jig-saw parts and puts them together. Men whose time is priceless are saved hours in scanning blueprints and diagrams.

This is not to say that the artist takes the place of engineer or designer. Working under their direction, he enables them to see their ideas take form more quickly. He takes their diagrammatic notes and transforms them into a graphic description of the intended design.

(continued on page 14)



# shop-wise

FROM BARKER BROS. fascinating collection of fine decoratives comes this pair of old world vases. Hand-painted in nostalgic Victorian colors. Completely acceptable gift for the bride whose new home will lean to 18th Century appointments. The pair, \$7.



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## AMERICAN MANOR...

Pieces reflect a proud ancestry. Illustrated is the new living room by Joseph Mullen; part of the grouping now on display.

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# notes

## IN PASSING

PATIENCE IS A WONDERFUL thing and probably ranks with cleanliness next to godliness. And heaven knows, Americans are a patient people—patient, that is, up to a boiling point which doesn't quite stop short of a good poke in the nose. The boys have been snapping their rubber garters at us now for months and nothing very much has come of the situation. Nothing but confusion and contradiction. As one of the men in the street, we defy anyone to make much sense out of the conflicting reports, the hesitations and the high and fancy tight-rope walking that is being done with rubber. While politicians who must soon return to their campaigns are pussy-footing with it, most of the administration boys are developing a bad habit of barking out statements that squirt us in the eye like our morning grapefruit. Personally, we can't see any reason why we should be fooled, cajoled, or bullied. The facts (if some impartial person will please gather them up and present them honestly) will undoubtedly prove (1) that the rubber situation is pretty desperate, (2) that the need for solution is urgent, and (3) that America *off* wheels will be a nation *on* economic crutches.

Given a situation that no longer can be solved by wishful thinking, or successfully attacked by little men whose principal objectives are to please the voters, the American people would like to sit down in the back room with some of the boys and find out what goes on and just exactly what is being done about it. Months have been slipping by while the matter of synthetics has been placed on the merry-go-round of who gets to do what and how. It seems, at the moment, that there is a great struggle behind scenes to find out just which of several groups is to get a strangle hold on the production of chemical rubber, which can be made successfully either from alcohol *or* oil. The boys on both sides of the fence are right now locking horns and snorting at one another. The point that both of them miss so tragically is that America is in no temper to either take sides or to be interested in their private battles. But America *does* care when and how production starts on the making of this one of the several necessities without which it cannot win this war. It is pretty generally conceded that the market for natural rubber is completely dead, and there are not many who will dispute the fact that from here on in the world will roll on synthetic rubber. To deny the immediacy of the need and to deliberately delay the production because of a conflict for private control of that enormous market, is criminal. If Mr. Roosevelt will please sharpen up the ax he will find the good right arm of the people ready to bring it down on the thick and stubborn heads of the men who still believe that they can jockey themselves into a position to hold a mortgage on the future.

SOME DAY WE ARE GOING to make with the story of Clara Grossman and the Contemporary Galleries. It will be no sissy tale about how someone succeeded in peddling art inside the local top drawer. It will be the story of a sometimes heavy-footed and sharp-elbowed gal with a voice like ruby-colored ground glass, who met the enemy—spit neatly in his eye—and turned to win her battle where it was worth winning. Grossman is one of those originals who saw in the beginning that it would be a waste of time to try to lead plush horses to water. Determined not to waste a moment on the people who went about politely kissing sacred cows, she did a neat hedge-hop over the sleeping beauty of tea party art and landed arsy-arsy in the midst of as strong and vital and bumptious a group of creative people to be found anywhere. She dug her feet deep into the ground and plowed up a loud and lusty following that represents one of the most sense-making groups in this part of the world. Her next will be a showing of Russian War Posters, with the promise that Ilka Chase will be there to stick marbles up other people's noses.

# 4

minimum dwellings

DESIGNER

RODNEY WALKER

LOCATION

LOS ANGELES

CALIFORNIA



HOUSE NO. 1



Photographs by Julius Shulman

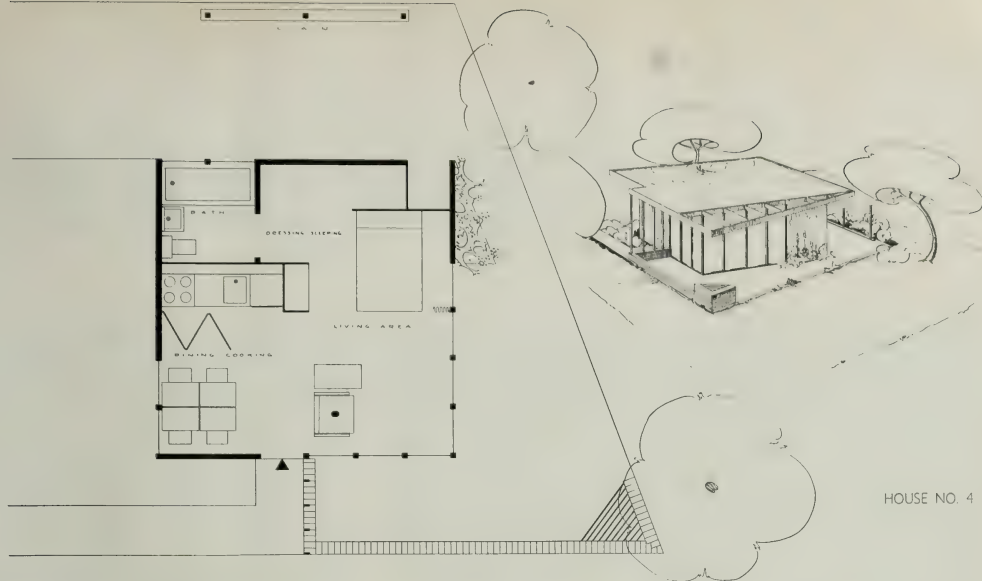


HOUSE NO. 2



HOUSE NO. 3



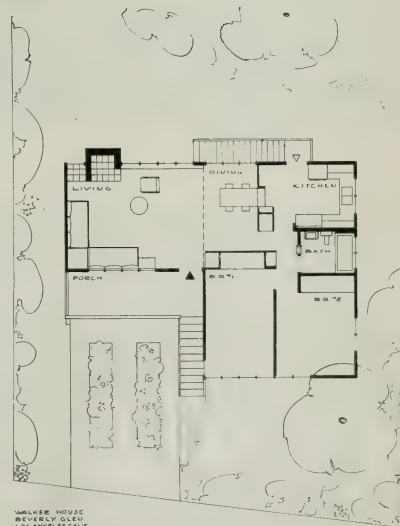


These four designs for minimum houses conform strictly to war-time economies and production in their conservation of both labor and materials. The well-developed idea has been projected as a substitution for the mobile living units that are now being used in temporary trailer villages and tent cities. The plans are readily adaptable for use as auto court units, bachelor apartments, or vacation cottages after the emergency in housing is over and there is no further need for temporary dwellings.

Except for the bath, the entire living area is unobstructed by permanent partitions. This affords an openness and sense of freedom unusual in so small a house. The living, sleeping, and service quarters are so distributed that each area has a dual function. The fluidity of this arrangement assures free circulation and living that will not be cramped. Storage space is ample and includes a closet opening to the car port. The fireplace was omitted to insure maximum mobility and economy in cost, labor, and space. The flat roof is designed so that it may be covered with a sheet of water when desired to provide insulation for summer months.

The houses are all designed on a three-foot module system. This system, based on a butted truss, is stronger than ordinary construction, and at the same time requires less expenditure both of material and labor. The low per cent of waste (less than two per cent from rough material) has been proved in actual construction. War shortages are recognized—construction is made with no glue and few nails, no construction jigs are used, and throughout there is no need for expensive equipment of any kind.

A house, barracks, or other building built by this system has a number of advantages over standard conventional construction and complete prefabrication systems. The individual pieces that go into its construction are small enough so that any one of them may be handled by one man. The crew can vary from one man to as many as practical. These pieces can be brought to the job pre-cut and ready for assembly or they may be cut on the job with ordinary contractor tools. In either case the cutting time, waste, and assembly time are very low. Fewer pieces go into the finished house than in the systems using a stressed skin principle. The shipping and storing of large, bulky panels are eliminated and the danger of marring and breakage are materially lessened. The ease of demountability affords another advantage. In a matter of hours the house can be completely dismantled and reassembled in a new location.



PLAN FOR HOUSE NUMBER ONE

# george grosz:



Photographs by Ernest Gottlieb  
Courtesy Russian War Relief

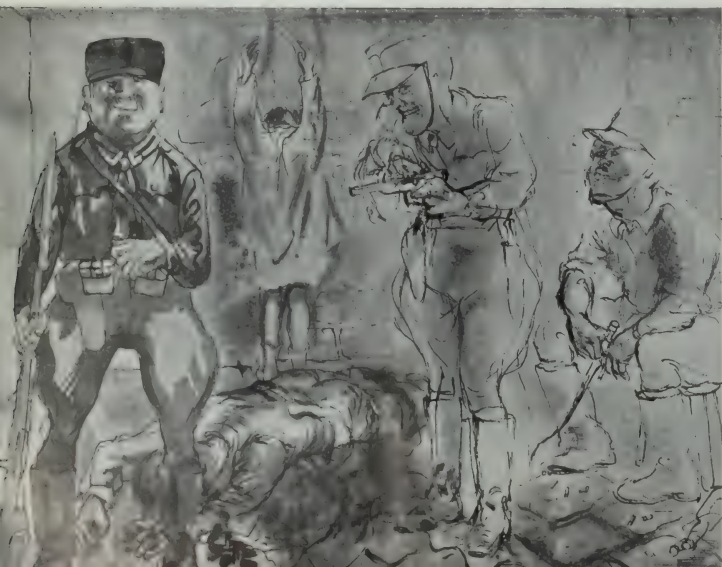
CROCODILE TEARS

THE END OF A HOSTAGE



LABOR BATTALION

THE FAMILY



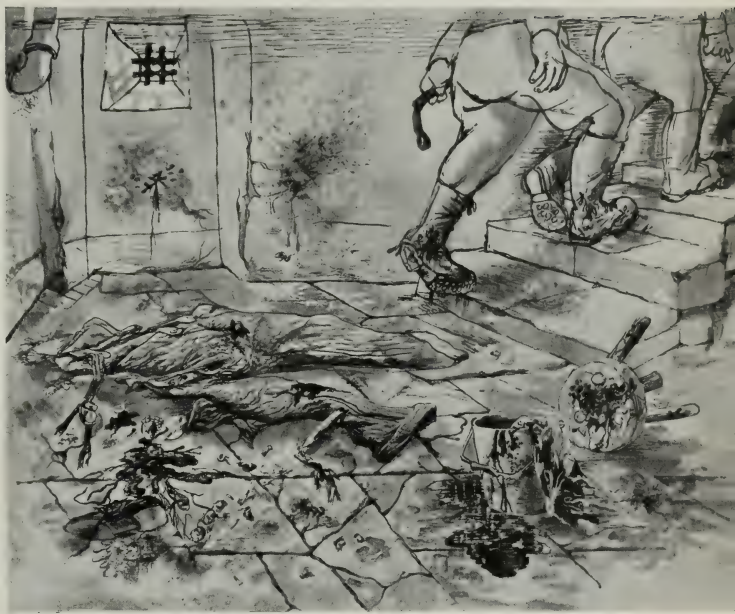


# voice of protest

One day in 1925 the Berliner Sezession, an association of liberal German artists, saw in its venerable halls one of the greatest conflicts ever recorded in the complacent German art world of the period. "Traitor," "Impudent pornographic artist" and even more expressive reproaches were hurled at a man who had just put before the jury one of his master works: *A German Family*. Very calmly, George Grosz turned around and said, "Well, if I am a traitor and a pornographic artist, then you should put the same tag on Hyronimus Bosch, and if you do so I'll gladly take my picture back." The picture *was* hung in the show.

There we have the whole story. From Bosch to Breughel to Goya to Daumier to Picasso's *Guernica*, and to George Grosz, there is one long line of great masters of social expressionism. Their ideal was not that of quiet Greek beauty and solemn inaction; it was the virile approach to poverty, to blindness, and to sorrow. Their artistic problem was the *crucified*. The *little man* all over the world who is forced to suffer from the doings of the "big ones"—the overpowering ones. Each one of these painters represented a revolution in himself, a fighter for rights, a revealer of injustices. They were MEN. Their pictures will hang forever in the great halls of fame where the names and deeds and words of fighting men are honored.

These lines appear in explanation of the *Nazi at Home* watercolors exhibited this month at the Russian War Relief's new quarters at 8647 Sunset Boulevard, Los Angeles. The defense of something as great as this series is unnecessary and even presumptuous. Great art is as revolutionary and as original as a new political ideology. And these pictures—from the *Nazi Family* to the *They couldn't get anything out of him* watercolor which shows the pitiful remains of a beaten anti-fascist are not only documents of the greatest crimes of all time, but they are also GREAT ART. We are grateful that George Grosz was persuaded to let us have a look at his memories and impressions of the *Nazi at Home*. They keep before us the horrors of our time and the necessity to fight everlastingly against these unbelievably terrible things.



THEY COULDN'T GET ANYTHING OUT OF HIM

HE CAN'T GET OUT OF THAT ONE



# PSYCHOLOGY OF ISLAND PEOPLES

by Pryn's Hopkins

BY REASON OF THEIR conditions of life, the influence of land-lanes and sea-lanes, the dissimilar pressures respectively of military and of naval armaments and finally of their symbolic meaning for our unconscious mental processes, inland nationhood and island nationhood develop different types of character.

Whether a people dwell inland or by the sea will affect their food supplies, occupations, political arrangements, and the like, and these things, in turn, modify their character.

Those who dwell on great inland plains are able to raise herds of cattle and sheep to supply themselves with meat, and will grow wheat, rice, and other cereals to assure themselves plentiful bread-stuffs. Inland-dwelling people may occupy very large tracts of continuous territory, but within that region they develop a single homogeneous society.

On the other hand, islands are in a large measure really the tops of mountain ranges, the bulk of the ranges being submerged beneath the sea. On these "mountain tops" there is likely to be comparatively little soil. So their inhabitants are driven to the sea to supplement their sustenance. They obtain much by fishing; and, for the rest, they range far and trade their home products for those of other countries. The sea coast and island people make contacts with a greater variety of foreign countries. It would not be surprising to find that inlanders tended, on the whole, to be more conservative in outlook and islanders to be more tolerant and ready to modernize their customs. But such generalizations have to be qualified because of the number of other factors present.

An inland people, for purposes of defense and of aggression, tends to develop a strong army, and to honor those who make it their profession. An island people's pride is in the achievement of their fleet, so that the navy becomes a profession of peculiar honor.

The fact that an inland people attributes so much importance to its army has a greater effect upon its political organization than does the importance a sea-faring people sets by its navy. For armies at home are constantly an influence in local affairs, whereas this is by no means so true of the navy. We therefore find that despotism is much more of a feature of the great land powers of the world than it is of the great sea powers. We need only compare the conspicuous examples of the former, such as ancient Egypt, Assyria, Persia, Sparta, Rome, and pre-revolutionary France with the conspicuous sea empires of which we have any record—the Athenian, Dutch, modern French, and British, to see that this is generally true. The future development of Japan will doubtless be upon the sea, but the army has made her recent history and by assassinating liberal ministers has utterly dominated home politics. Natural barriers, such as mountain ranges, shut people off from their neighbors. Defiles and passes through the mountains determined the routes by which communication exists. Any towns along these routes, and especially at the crossing of two of them, tend therefore to develop a relatively more cosmopolitan character and cross-fertilized culture than any other parts of the region.

But even towns along caravan routes have been less cosmopolitan than those which have had access to waterways. All the earliest civilization sprang up in the rich river valleys of the Nile, Tigris-Euphrates, Indus, Ganges, and Yangtse.

Rivers served as the chief means of travel in days when railroads had not been thought of and roads were poor. Soon men began to fare forth on the seas and made them a great highway of adventure and trade. The spread of civilization has chiefly followed waterways. In classical and medieval times the Mediterranean became the center of civilization. From then onward—and stimulated enormously by the discovery of America—the Atlantic seaboard and countries bordering on it developed preponderant importance; until today the great inland ocean comprised of the north and south Atlantic is a center of modern civilization.

The readiness of an island people to adopt the civilization of those with whom it comes into contact was shown by Japan at many points in her history, as when she imported Chinese, Korean, and finally American and European customs—although not yet their democracy. The adoption still more quickly of a certain measure of the deeper spirit of our civilization by the Filipinos was claimed in the magazine, *Freedom*. Written by a Manila correspondent, it was called *The Philippines, Free Center of the Orient*, and showed how these islands, despite their long subjection to despotic Spain, had already responded to America's protectorate over them. They even spread their influence (continued on page 37)



# music

## AND WHAT A GROUP OF PEOPLE WITH A FIRST RATE IDEA DID ABOUT IT

by Peter Yates

A GROUP OF YOUNGER Los Angeles musicians, tired of trimming their musical endeavors to suit the indifferent tastes and incapacities of organizations musical by title only, has found a solution to a drastic although simple problem. The problem was to present the group effectively, gather its own audience, and build upon these facts for permanence. Many groups had tried it—had organized and presented programs facing either toward radicalism or popularity, only to land flat in the middle of the endeavor. Many groups had drawn good audiences, then folded and died. What they left was captured by society and the good effort became a means of entertainment. The excuses offered were various. Programs continued to be selected by committees on the criterion of a supposedly popular audience, sometimes thought to be a trifle vulgar. The audience, by inherent logical necessity, was supposed to prefer boredom to real musical interest. Gangs of contributing or non-contributing patrons were lined up in the background until names lost all magic. Persons genuinely interested in music turned to their radios, beginning with the substantial day-by-day meals of KECA and Jose Rodriguez, passing on to the fat feasts offered by the Southern California Gas Company and Perry King. Recording companies and retailers did a rich business.

The Evenings started in a small way, in the upstairs studio of a remodeled house—the Roof, overlooking Los Angeles—with a program entirely of the music of Bela Bartok, without publicity and without concessions. Further programs presented for the first time in Los Angeles major compositions by Busoni and Charles Ives, as well as selections from Chopin, Scriabin, and pre-Bach music. The pattern was set: plenty of music and mix it but keep it tough. These musicians believed that music-lovers, tired of half-measures, would go for the real thing. Programs, planned often more than a year ahead, were adequately rehearsed, and were kept on schedule with a minimum of substitutions.

The way was difficult, the disappointments endless, and heroic endurance was required of the Roof musicians. Getting to the Roof was inconvenient, as the steep Micheltorena hill had to be climbed, and often only a handful came. But the musicians and a portion of the audience stuck with it. When the outlook seemed darkest the decision was made to move to larger quarters at the Assistance League Playhouse. So after two and a half years of continuous monthly and often bi-monthly programs, concluding with a fourteen-month Beethoven series, the Evenings left the Roof but took with them their name.

The move appeared desperate but was well judged. Subscribers bought enough tickets to cover the first few concerts. By the end of the fourth concert of the new series at the Playhouse, all expenses had been met. The audiences were never large, never near capacity, but they far exceeded previous Roof audiences. The enthusiasm they brought to the concerts, expectant and

intense, stimulated performances of the sort jaded professionals occasionally dream of. Reviewers, at first kind, soon became partisans and spread abroad the fame of the Roof. No one who was present will forget his sudden awareness of tonal and technical excitement as Kurt Reher played the huge Kodaly *Sonata* for cello unaccompanied, by almost unanimous request later repeated in the series. How the youthful *Septet* of Beethoven came alive in the hands of seven young Philharmonic Orchestra instrumentalists. How David Frisina and the Rehers, in miraculous excellence, played the Beethoven *String Trios*. As Lawrence Morton wrote: "I do not say that this audience would have been able to stand up to a panzer division without fear after this performance, but I am sure that it was capable of some unselfish, if not heroic, action." How thoroughly Kalman Bloch, clarinetist, and Leonard Stein, pianist, liberated the essence of four little pieces by Alban Berg. The great Beethoven piano *Sonata*, opus 111, the *Piano Trios*, the *Diabelli Variations*. American works of Harris, Chavez, Barber, Creston, Villa-Lobos, Ives . . . the Schubert *Octet* . . . the special magic of English Elizabethan keyboard music.

Another year and another season are coming up. In October and November, this year, "Evenings on the Roof" in collaboration with the Cathedral Choir of the First Congregational Church of Los Angeles will offer a series of five Bach concerts, at 4 o'clock on five Sunday afternoons preceding the annual Bach Festival. These programs, to be played in the church, will include the *First*, *Second*, and *Third Clavieruebung* complete (collections of his music that Bach himself engraved for publication)—that is to say, the six *Partitas*, the *French Overture*, or *Seventh Partita in B minor*, and the *Italian Concerto*, and the organ-book containing the *E flat major Prelude and Fugue (St. Anne)*, the organ chorale-preludes of the *Greater and Lesser Catechisms*, and the four clavier *Duets*. In addition to this music of the later Leipzig period there will be the seven clavier *Toccatas* of the Weimar or earlier period, the fifteen *Two-Part Inventions* and *Three-Part Symphonies*, and two works each for cello alone and for violin alone of the Cæthen or middle period.

Occasionally Roof performances do not match their promises; they usually exceed them. Taking a long look, one may expect that the program of the new regular series of twelve Roof concerts at the Assistance League Playhouse beginning January, 1943, will appear about like this:

The backbone will be Mozart, as this season it was Beethoven—the *Horn Quintet*, the *Piano Quartets*, the *Piano Quintet* with woodwinds, the adorable *Divertimento* for string trio, the *Clarinet Trio* and *Quintet*, the *Oboe Quartet*, two of the great *Viola Quintets*, and works for piano duet. There will be Schubert: two piano sonatas and the heroic *Cello Quintet*—Reger: *Viola Sonata*, unaccompanied, and *String* (continued on page 37)



Photographs by Ralph Samuels

BEATRICE WOOD



ALYNE WHALEN

## CRAFTS

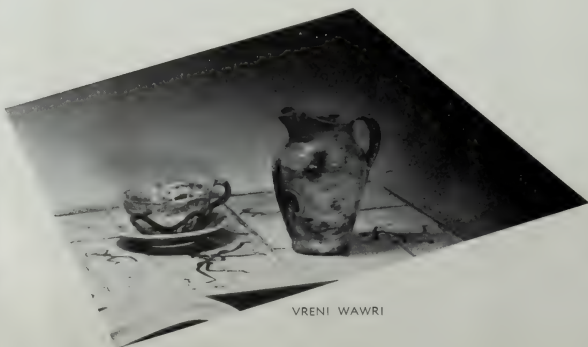
twenty-one California crafts people have organized a cooperative guild that works

California Craftsmen, tucked away in the hills and the valleys, have labored and created, unhonored and unsung—and unorganized, for much too long. Occasionally a sale or a small amount of recognition came their way. But not enough of the former to keep their bodies alive and hardly enough of the latter to satisfy anyone's creative ego. Now, however, a working guild has been formed for the purpose of bringing together the choicest output of the finest ceramists, weavers, textile designers, silver-smiths, and photographers. These are made available to national buyers and the general public in a way that secures to the individual artist the kind of representation which will do him the most good without the necessity of compromising his designs and his creative integrity.

The California Guild gambles its future on the assumption that there is nothing wrong with public taste, and at the moment its success would indicate that crafts people are riding the right white horse at last.



BERNICE POLIFKA



VRENI WAWRI



ALLEN





Photographs by Ralph Samuel

## FURNITURE modern informality in design

The new version of "Pacific Modern" by Barker Bros. has been designed to fulfill the needs of smaller homes and apartments. The proportionate scale of the more massive original furniture has been kept and decorating problems have been simplified by the careful selection of the fabrics that are used in the upholstery of individual pieces. A varied assortment of prints, plaids, stripes, and plain textures in ten correlated schemes makes it easy for the decorator to work out interesting color plans.

The same Palomino finish has been used, so it is possible to combine the larger furniture with this new Junior Edition. Comfort and convenience go hand in hand in making this informal furniture simple and useful.

1. Double dresser effect using 24-inch drawer and 38-inch chests for added space.
2. Wood armed sofa in textured fabric. Door commodes for living room or bedroom.
3. 37½x55-inch draw end table (which extends to 79 inches) and 54-inch buffet for small dining rooms.
4. Wood armed lounge chair and roomy two-door server-commode.
5. Server-commode with drop lid desk top (optional also with china top).



1



2



3



4



5

# METROPOLITAN REHABILITATION

FOURTH IN CALIFORNIA ARTS AND ARCHITECTURE'S SERIES ON PLANNING

by Frank M. Stewart, Director of Governmental Research, University of California at Los Angeles

THE LOS ANGELES METROPOLITAN AREA, the third in size in the United States, unlike similar areas, has experienced its greatest growth and development in the twentieth century. Its oldest city, Los Angeles, was incorporated in 1850. Before 1900 there were only ten cities in the county; in the next twenty years twenty-four cities were added. Since 1920 eleven more communities were organized. Within the period, 1920-1940, the population of the city of Los Angeles as well as the county has increased markedly.

In other respects the Los Angeles metropolitan region presents some unique features. It is located entirely within one state, and its area of 1,474.34 square miles is confined almost entirely within Los Angeles County with its huge expanse of 4,083 square miles. The central city, Los Angeles, with an area of 450 square miles, dominates the municipal scene, so far as size is concerned. However, the government of the county of Los Angeles is larger than the government of the major city. The county has more employees, operates on a larger budget, serves a much greater area, and exercises a major influence on intergovernmental affairs of the region. Of the forty-five cities in the county, eleven have freeholders' charters and thirty-four are sixth-class cities governed under the general laws of the state. Nearly a half million people reside in more than forty unincorporated places, some of which are highly urbanized. Numerous districts exist for specific governmental purposes, schools, sanitation, flood control, and others. Altogether there are some 450 taxing agencies within the region.

The size and complexity of the machinery complicates tremendously the problem of rendering adequate public services at a reasonable cost to the citizens of this region. The lack of sound governmental planning in this field constitutes a challenge to the reconstructionists of metropolitan government. Over a period of fifty years various solutions for the reorganization and simplification of government in this area have been advanced by public officials, citizens' committees, civic groups, and public and private research agencies. A review of some of the proposals for reorganization will indicate the nature of the problem and some of the difficulties encountered.

Annexation, through which the whole surrounding region

might be absorbed into the major city, was early attempted. Beginning in 1895 the city of Los Angeles grew by territorial annexation to the largest municipal area in the United States. But since 1915 annexations have been few, and this method of dealing with the metropolitan problem is now recognized as inadequate.

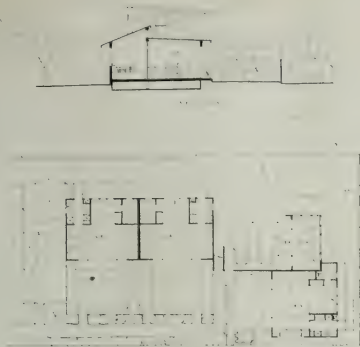
Consolidation of all municipalities and the county government into a central government for the entire area was the suggestion most frequently made before 1930. It is also heard occasionally today. This idea has encountered strong opposition among citizens and officeholders in many communities, who profess to fear the effects of a centralized governmental machine and the consequent loss of local home rule. In theory this plan has much in its favor, but substantial agreement of the jurisdictions involved is a prerequisite to its adoption.

Separation of the city of Los Angeles from the county and the creation of a city-county government within the municipal limits of Los Angeles city has been several times proposed since 1931 by officials of the Los Angeles city government. The desire to save money, dissatisfaction of the city with the distribution of gasoline tax funds by the county, and the feeling that the city was paying a disproportionate share of county taxes (in relation to services received) were the motivating factors behind the city's attitude. Vigorously opposed by the county and lacking a determined and sustained effort on the part of the city, these proposals have not progressed beyond the discussion stage.

At various times the borough form of metropolitan organization has been mentioned. However, no specific plan of federation has been proposed and this movement has had no considerable strength behind it.

Creation of special metropolitan authorities is a device employed in some regions, and it has been given a limited application here by the establishment of the Metropolitan Water District of Southern California and the Los Angeles County Flood Control District. A metropolitan transit authority has also been suggested. However, each agency deals with only one problem and, if used for all major functions, the plan would complicate rather than simplify the governmental machinery for the region. A final approach to metropolitan (continued on page 38)





*Photograph by Wendell Baker*



## **STUDIO APARTMENT UNIT**

**DESIGNER:** John I. Matthias

**INTERIORS:** Antonin and Charlotta Heythum

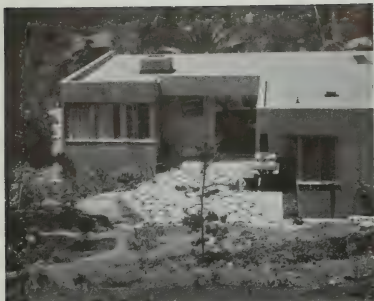
This studio apartment unit offers an interesting contribution to California's "court" apartment type in general and to today's emergency housing problem in particular. A maximum of indoor and outdoor living space and privacy for each unit is achieved through very good organization of the individual minimum-plan area. Each unit has an enclosed patio-court of its own. The second floor unit has an open sleeping porch instead.

All glass fronts with two doors open to the terraces which lead to the gardens and make the interiors seem larger. Sleeping alcoves of convenient size with full width window strips and skylight openings can be closed off by curtains. When opened, they add depth and additional light to the studio room. Kitchen, bathroom, and built-in cupboards are planned with the same sense of arrangement in making the best possible use of the space.

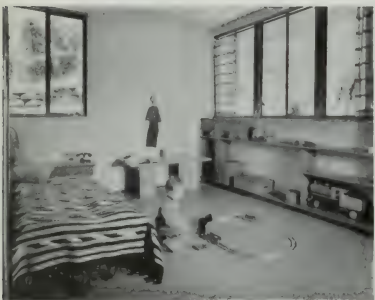
The possibility that every tenant can do a bit of private gardening along the edges of his patio court adds greatly to the pleasantness of life in these studio homes. The design for the furniture, and its composition, grew organically from its function, from the materials used, and from construction methods. The studio interior was not conceived as a decorative background for the art objects which appear in harmony with it. Pleasant balance is achieved through contrast. The straightforward furniture and background emphasize the rich qualities of the forms and patterns of the art objects that have been used in this studio.

*Photographs by O. K. Harter*





Photographs by Julius Shulman



#### OWNERS:

Mr. and Mrs. Koosis

#### LOCATION:

Hollywood, California

#### DESIGNER:

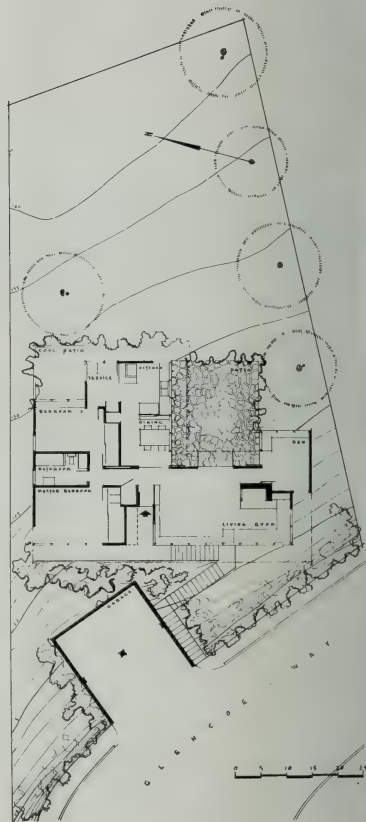
Raphael S. Soriano

The hillside lot on which this house is built slopes sharply up from the street, with a forty-foot difference in level from the front to the rear lot line. The reinforced concrete garage is set into the steep embankment and its roof carries seven or eight feet of earth in order to increase planting space.

Privacy, which was difficult to achieve because apartment houses to the north and houses to the east look down on the property, is insured by placing the house around the patio. The patio opens toward the southwest view. It provides for outdoor living and an easily supervised play space, extending up the hill, for a child. Minimum expenditures for excavation and on the house itself have left provision for two future rooms under the present house level.

The utmost openness of plan was a necessity. There are no partitions between the kitchen and the dining area except for two sliding glass panels above the buffet. The living and dining areas can be converted into one room by opening the large sliding door. Most of the furniture in the living room is built in and is included in the cost of the house.

Materials include 4"x4" redwood posts for the wall construction, which is stucco outside and plaster and plywood inside. Ceilings are plaster. Living room floors are oak and plywood, carpeted; kitchen and service floors are linoleum.







# products & practices

## FACTORY-BUILT KITCHEN, BATHROOM UNIT

To meet the present urgent necessity for speedy, economical construction of thousands of low-cost homes for defense workers, Whiting-Mead Company comes forward with a revolutionary construction method that doubles the speed of construction, cuts costs up to 20 per cent, and saves from one-third to two-thirds of the critical materials needed when standard construction methods are used.

As shown in the accompanying illustrations, the new method (known as the Martin Utility Master) applies the economies and speed of assembly line fabrication to the "heart of the home"—the kitchen, bathroom, and all utility services. The house itself is built as usual, except that a space is left to receive the unit. The entire assembly is moved to the house by truck and shoved into place much as a drawer is placed in a cabinet. Gas, water, sewerage and electrical service connections are then made and the house is ready for occupancy. Only a few hours are needed for installation.

The Martin Utility Master includes all rough plumbing and fixtures for the home and centralizes all the electrical, gas, sewerage, and heating connections and vents. All kitchen utilities—sink, drainboard, hot water heater, cabinets, etc., are placed on one side of a central wall and all bathroom fixtures—shower or tub, lavatory, closet, medicine, and linen cabinets, electrical outlets, etc.—are built in on the other side. One end of the unit forms part of the living room wall and provides a fully insulated, recessed space, complete with vents and connections for either gas, oil or electrical heating equipment or for air-conditioning unit. The other end, which forms part of the outside wall of the house, provides meter box and water and gas connections. On top of the assembly is a circuit panel where all electrical circuits to the different rooms are connected. After the unit is installed, connections are made by merely plugging into the circuit panel.

The Martin Utility Master is fully approved for F. H. A. construction and meets all Federal and local specifications. The units may be used in houses of all types of construction (frame, stucco, brick, concrete, prefabricated, etc.) for single family dwellings, apartments, motor courts, and for a wide variety of floor plans, regardless of the number of rooms included.

Costs are reduced and critical materials are saved because all plumbing, wiring, etc., is pre-cut to plan and compactly assembled in an unusually small area. Use of the Martin Utility Master increases speed of construction because the time-consuming work of installing plumbing and utilities has already been taken care of in the construction of the unit.

There is no compromise with beauty and efficiency in the sparkling, compact kitchen arrangement or in the smart, modern bathroom. Complete, even to chop-

*Photographs by  
Ralph Samuels*

The entire assembly is moved by truck to the demonstration house at the Whiting-Mead plant in which it is to be installed. Note kitchen side of the unit and recess for space heater.



Placing the assembly on rails over which it will be pushed through opening into house. Note bathroom side and outside end of the unit.



View from inside the kitchen, showing the living room end of the unit about to enter the opening in the wall. The space heater is installed.

Left—Inside wall portion with space heater and bathroom side of heater—wall finished to match living room wall. Right—Outside wall portion and kitchen side of unit. Note meter box for service connections.





ping board, towel hanger, ceiling light, wall plug connections, soap dish, linoleum sink top, the kitchen equipment includes: 20-gallon water heater, large two-compartment sink with swing spout faucet, vegetable storage space under sink, large utensil cabinets and dish cabinets above the sink.

The roomy bathroom is lighted by an overhead fixture; provides electric outlet for razor, handy nic-nac shelf, generous Venetian glass-front medicine cabinet,



Kitchen side of unit, installed and ready for use. Assembled before shipping.

towel bars, tooth brush and tumbler holder, roomy linen cabinet, etc. Modern plumbing fixtures include first quality stall shower tub, lavatory, with pop-up waste fitting, and vitreous china toilet with white seat.

Whiting-Mead Company of Los Angeles have the exclusive franchise for the manufacture and sale of the Martin Utility Master in California, Oregon, Washington, Idaho, Nevada, Arizona, and Utah. A special demonstration house, equipped with a Martin Utility Master, is on display on the Whiting-Mead grounds.

#### "WAR-PANELS" ANNOUNCED BY MARSH

The tremendous job of providing housing facilities for the thousands of war workers who are pouring into the vital defense areas of the nation is entering a stage in which many materials formerly thought too expensive for such low-cost projects are coming into wide use. One of these materials is prefinished wall paneling.

For instance, the largest and most modern factory devoted exclusively to the manufacture of prefinished wall paneling and accessories in the nation—Marsh Wall Products, Inc., of Dover, Ohio—has made available  $\frac{1}{8}$ ,  $\frac{3}{16}$  and  $\frac{1}{4}$  inch wall panels with high heat baked plastic finish. This is low in cost and will permit use in low-cost housing projects.

The company's  $\frac{3}{16}$ -inch material can be applied directly to studding, thus saving money, and caters to the acute time element on defense projects by obviating painting due to being prefinished. These materials, already being widely used in government buildings, have been approved by the Federal Housing Authority and other Federal authorities.

Marlite, of which the panels are made, is a hard but flexible synthetic glazed surface permanently integrated to a treated Masonite tempered preswood base. The highly glazed surface is beautifully finished by an exclusive treatment which completely seals the pores so that moisture and dirt cannot penetrate. Acids, alkalies and non-abrasive cleaning compounds are repelled, insuring a stain-proof, easy to clean surface which will retain its appearance for years.

The advantages of using such wall products, which come in panels of standard and over sizes which are easily handled, in large housing projects are obvious. In view of the "all-out" trend toward prefabrication it is natural that prefinished wall panels would be widely used, and that their use would accomplish a further saving in both time and money. Given reasonable care, such panels will remain undimmed for many years.

Marlite is available in three modern patterns, one with widely spaced horizontal lines, another plain, and the third in a tile pattern. Many colors are available, and by combining them with patterns available, the panels offer unlimited possibilities for decorative schemes. Colors include black, white, cream, ivory, colonial yellow, powder blue, jade green, emerald green, and coral.

These panels have a wide variety of uses and are highly desirable for wall treatments in kitchens, bathrooms, lavatories, breakfast nooks, dairy stores, cocktail lounges, food stores, drug stores, night clubs, reception lobbies, hospitals, funeral homes, counters, etc. In defense housing they are being widely used in kitchens and bathrooms.

Marsh Products just recently has developed a new low priced Marlite War-Panel for war construction to provide a fast, simply installed, durable wall panel.

Their installed cost is low enough so that they can be used in war housing, hospitals, war plants, camps, and many other types of war construction. They are being used extensively in not only war housing but in all other types of war-time buildings now being erected.

The panles come in 4x4-foot to 4x12-foot sizes and make possible fast wall-at-a-time installation. They can be cut, fitted, and applied in a few minutes, permitting quick use or occupancy. Their standard thickness is  $\frac{3}{16}$  inch but heavier thickness panels can be applied directly to the studding. Colors available are white, blue, green, gray, eggshell, yellow, and sun tan.

The company has issued a new brochure, "Marlite for War-time Construction," which contains samples and shows war-time uses. This and other information on Marlite can be obtained by writing to the Technical Editor of this magazine or to Marsh Wall Products, Inc., 651 Main Street, Dover, Ohio. Western factory representatives are E. C. Crampton, 428 Rosemont Avenue, San Gabriel, Southern California, and Ed Frye, 140 Twelfth Street, Oakland, Northern California.

#### "HEAT-PAK" MEETS OIL REQUIREMENTS

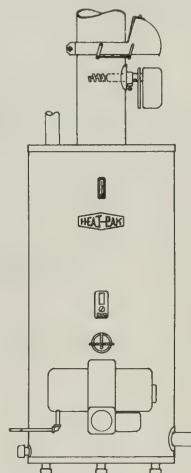
The remarkable development during the past few years of heating appliances using oil fuel is something of a surprise to many in the Southwest. This same development has rendered oil one of the safest of fuels. One of the pioneers in this field is the Aldrich Company, which has become one of the largest producers of "gun" type oil burners. In addition to the manufacture of burners for firing all types of boilers, heaters, domestic and industrial furnaces, this company produces automatic oil-fired water heaters, water and steam boilers having a wide range of capacities.

These latter are complete insulated units comprising heater section, burner, refractory combustion chamber, automatic burner, temperature or pressure control, safety combustion control, automatic ignition and draft governing device. During the periods when there is no call for heat, no fuel whatsoever is being consumed, the shut-off being complete. In the case of domestic water heaters this is an important factor in economy, as these heaters are so well insulated that during periods of six to eight hours that no water is being drawn through the heater, the drop in temperature of the stored water is not sufficient to cause the burner to start.

Aldrich burners are equipped with self-contained pumps which will draw the fuel supply from storage either above or below the unit and are so safeguarded that should the fire become extinguished for other than a normal reason, the burner will shut off and no fuel can be supplied to the firebox until the condition is corrected. A low cost No. 3 oil may be used, with consequent low fuel cost per gallon of water heated.

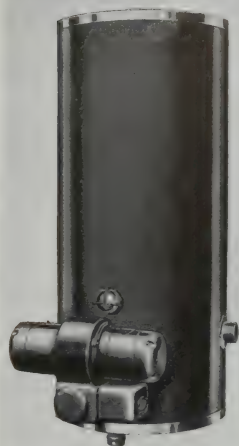
Extremely little attention is required, as there is no smoky generating period in starting the fire. The burner mechanically breaks up the oil to a fine mist, mixes it with the exact required amount of air, and electrically ignites this mixture in suspension. In that way a mechanical atomization of the fuel is accomplished with "Heat-Pak" burners. It is interesting to note that after the controls have shut off the fire, the firebrick lining of the combustion chamber is white instead of sooty, as might be expected. This means clean boiler surfaces and continued high efficiency.

The Kennicott Products Company, factory representatives for the Southwest, report the sale of Aldrich "Heat-Pak" water heaters for numerous defense projects, housing facilities, and other related duties.



#### FICKS REED CONTINUES METAL LINE

Attractive metal furniture is still available—freezing orders notwithstanding. The Ficks Reed Company has been given permission by the War Production Board to continue the manufacture of its very smart metal line until June 30 or longer, which means that there should be plenty on hand to fill demands for some months to come. The company is best known for its beautifully styled rattan furniture and accessories, but its metal designs, too, merit real attention.



*Aldrich*

**"HEAT-PAK"**

**AUTOMATIC OIL-FIRED  
WATER HEATERS,  
STEAM and HOT WATER  
BOILERS**

Wherever hot water is required, available in seven sizes to cover a wide range of capacities. Many in use, serving:

**ARMY CAMPS  
MARINE CAMPS  
NAVY SHORE STATIONS  
HOUSING FACILITIES**

## KENNICOTT PRODUCTS CO.

HEATING EQUIPMENT

Factory Representatives

4902 Santa Fe Ave.

LAfayette 6062

Los Angeles, Calif.

### ANDERSON & ROWE

HEATING, VENTILATING, AND PLUMBING CONTRACTORS

**NBC installations**

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Particularly now that so many of the manufacturers have withdrawn from the local scene, Ficks Reed iron is bound to attract even more than its usual generous share of decorative interest. Ficks Reed's Los Angeles office is located at 169 North La Brea (YOrk 2141), in charge of Miss Dorothy Shagrin.

### WAR-TIME USES OF REDWOOD

California Redwood Association, San Francisco, has announced availability of a timely eight-page bulletin, "Stepping Up War Production With Redwood," which reveals, through pictures and informative captions, how, where, and why versatile redwood has become so popular in the current war effort of the army, navy, and industry. Prepared specially for architects and those doing design work on defense construction, the bulletin tells how redwood replaces scarce metals and is performing many functions in war projects where it meets requirements of countless special as well as ordinary uses. It is pointed out to be quickly available from mills and retail lumbermen. It is durable, termite resistant, shrinks very little, good insulation, saves paint, is easy to work, and is resistant in proper construction. A copy of the bulletin can be obtained by writing to the association at 405 Montgomery Street, San Francisco.

### SILENT BALANCE FOR WOOD WINDOWS

In buildings of modern design, regardless of their functional purpose, the emphasis is placed on maintaining and improving utilitarian things by simplifying them. This "Silent-Balance" carries the idea to standard, wood doubling sash with very satisfactory results. Silent-Balance is a combination spring balance and weatherstrip unit which eliminates box frames, sash weights, pulleys and cord, and, where economy in construction is of prime importance, even the window frame, as Silent-Balance provides an air-sealed metal run for the sash which may be applied directly to framing studs. Silent-Balance, a product of the Holland Weatherstrip Co. of Holland, Michigan, consists of a vibration absorbing spring (of proper length and tension for standard sash sizes) which reduces noise to a minimum, a metal housing and side compression members acting as weatherstrip. Silent-Balance can also be furnished in a formed unit with weatherstrip integral. The manufacturer has a circular available with detailed description of this window unit.

### LUMITILE

A new field for plastics in architecture and lighting is forecast by Lumitile, a hollow molded plastic tile which won a top award in the Architecture Classification of the sixth annual Modern Plastics Competition. Extremely light and capable of any desired color interpretation, Lumitile is not a structural material but has been successfully used for illuminated wall and ceiling areas. The plastic used is Lustron, a polystyrene molding compound produced by the Plastics Division of Monsanto Chemical Company, Springfield, Mass. Lustron, naturally a water-clear transparent material, can be made opaque, translucent, or mottled in any shade. It is the lightest in weight of all plastics and is unaffected by acids, alkalis, alcohol, or soap and water. Each of the hollow, pan-like tiles can be locked to adjoining tile on all four sides with special adhesives or simple metal clips. An entire wall section can be joined together in a few hours. For industrial or business building installations, partitions which will transmit light from windows through several offices or closed-in areas are entirely feasible. Entire ceilings have been transformed into a glowing source of shadow-less illumination. Lumitile is a product of Cooperative Displays, Inc., of Cincinnati, for whom it was designed by J. E. Baxter. The tile are molded by Recto Molded Products Company of Cincinnati from Monsanto Polystyrene. Further information can be obtained by writing the Technical Editor, California Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles.

### NEW CELOTEX CLIP SYSTEM

A complete clip system for securing gypsum lath to the studding, producing crack-resisting, floating plastered walls and ceilings at a cost not exceeding that for ordinary nailed-on walls in most markets, is announced as the latest addition to the Celotex Corporation line. Simplicity is the outstanding feature of this system as only three forms of clips are necessary in constructing walls and ceilings, with open frontal nailing of the clips to the studs for easy application. The "float" is provided through the ability of the clips to compensate for the swelling, shrinking, warping, and twisting of the wooden framework of the house. Originally developed by Harry Burson, wellknown Chicago plastering contractor, the perfected system will be marketed by The Celotex Corporation under the brand name Anchor Clip System to augment the present line of Anchor Gypsum Lath and Celotex Anchor Plaster. Further information can be obtained by writing to the Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

### LIME TO MEET NEW FEDERAL SPECIFICATIONS

A new type of hydrated lime has been announced by The United States Gypsum Company—the first lime to meet the federal specification, written to eliminate troubles with finish coats that have been reported. An epidemic of falling plaster was called to the attention of the government. The trouble was occurring on jobs that had been plastered from 5 to 10 years, which added to the complexity of the problem. Upon investigating it was concluded that unhydrated magnesia in the finishing lime was the cause. This condition seemed to occur with all of the commercial hydrated limes. A new specification was prepared and the first lime manufactured to meet this specification is known as USG Hydrated Finishing Lime. Outstanding property of this lime is that it eliminates soaking. USG Hydrated Lime is simply dumped into the water in the mixing box, given 15 to 20 minutes to absorb water, and mixed. It can be used immediately after mixing.



## MUSIC

continued from page 27

*Trio*—Brahms: *Piano Sonata, opus 1 and 5*. Eula Beal will sing Brahms songs, as well as Mahler's *Kindertotenlieder*, and Barber's *Dover Beach*.

Ives will be represented by two *Violin Sonatas* already heard on the Roof (one of them recently recorded by Szigeti); there will be the *Toccata and Second Violin Sonata* of Busoni; Bartok—a lot of Bartok: the *Sonata* for violin and cello of Ravel; piano and chamber works of Schoenberg; the *Duo Concertant* by Stravinsky; and the 1940-new *Cello Concerto* by Hindemith; string music by Roy Harris; the *Sonata for clarinet alone* by Gerald Strang; the Vaughan-Williams *Viola Suite*; two Toch string *Divertimenti*; a clarinet-bassoon *Sonata* by Poulenc; sonatas by Copland, David Diamond, Villa-Lobos, Ingolf Dahl, the much-admired Sessions *Piano Sonata*; the Beethoven *Sonata Hammerklavier, opus 106*; older music by C. P. E. Bach, Soler, Sweelinck, Gibbons, Byrd. Principal performers will be the same, with one change and a few additions. Roof musicians play first of all for themselves and for the love of music. They are all Los Angeles artists, and they are working for what they love best in Los Angeles. They are not subsidized, have no patrons, do not plead for funds. Their audiences furnish their repayment, in more ways than one; and in every way the musicians divide the profits. Los Angeles will do well to support and encourage Evenings on the Roof.

## PSYCHOLOGY OF ISLAND PEOPLES

continued from page 22

to the oriental mainland by contributing considerable sums toward "the development of the industrial cooperatives in China, now one of the pillars of democratic strength in that country.

Many nations, not island-dwelling in the strictest sense of the word, but living on an isthmus or a mere seaboard, are by that fact more of the character of islanders than inlanders. Such were the Athenians in ancient, and the Dutch in modern times.

The Dutch are particularly notable for having "wrested their country from the sea." The fight against the ocean must greatly have helped to develop their resistant and resourceful qualities. At one time they became the greatest naval power of their day. Although this honor was torn from them by a still more strictly island people, the British, yet they have retained until now, and in spite of the small size of their own nation, one of the greatest overseas empires, including the rich islands of Java, Sumatra, and other Netherlands East Indies.

So far, I have mentioned only the more obvious causes of psychological differences between inlanders and islanders.

I suggest now, as a final point, that patriotism, even if a somewhat "insular" one, of peoples isolated on islands (or in small mountain valleys as in the case of Switzerland) develops a degree of fervor which observers generally describe as peculiarly intense. Perhaps I shall be forgiven if, this time, I cite an explanation which is quite frankly speculative and ingenious but as such may be interesting.

The language of its patriots speaks of every country in terms which show that "she" is thought of as one's mother. Indications of this are found in such phrases as "mother-land," "mother-country," etc. (The term "fatherland," indicating unconscious association with the other parent, is apt to be reserved for states like Germany, whose inhabitants peculiarly associate them with forcible compulsion. Again you will note that in time of war we speak of the "violation" of our soil in a way that shows we are thinking of "her" as a woman. This attitude is perhaps not unnatural when we consider our country performs the great maternal functions of feeding us, educating us, defending us when we are young, etc.

(continued on page 38)



**THIS** is more than a war of mechanical monsters clashing in the night . . . more than a war of production.

It is a war for markets—*your* markets! The Axis wants your business—wants to destroy it for once and all.

With so much at stake, there is no doubt you will want to do everything you can to meet this Axis threat. Two ways are open: Speed production and **BUY BONDS**. The only answer to enemy tanks and planes is *more* American tanks and planes—and your regular, month-by-month purchases of Defense Bonds will help supply them. Buy now and keep buying.

### HOW THE PAY-ROLL SAVINGS PLAN HELPS

When you install the Pay-Roll Savings Plan (approved by organized labor), you not only perform a service for your country but for your *employees*. Simple to install, the Plan provides for regular purchases of Defense Bonds through voluntary pay roll allotments.

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U. S. SAVINGS

# Bonds ★ Stamps

integration is consolidation of functions accomplished through inter-governmental cooperation. A study, *Intergovernmental Cooperation in the Los Angeles Area*, made in 1940 by the Bureau of Governmental Research of the University of California at Los Angeles,\* revealed that such cooperation has become a well-established device for administering a number of important governmental services. In many instances such cooperation is authorized by enabling legislation; sometimes it has no legal basis. It may be effected through written agreements and contracts or simply by verbal working arrangements between responsible public officials of various jurisdictions and departments.

Informal cooperation, to an extent, has existed since the beginning of local government in the Los Angeles area. It may be temporary, serving for a particular emergency, or it may be as effective as a written contract. Verbal arrangements are usually made because of the rigidity of existing law, because of changing local governmental conditions, or because each participating jurisdiction must retain freedom of action. Always such cooperation is influenced by the personalities of the particular officials involved. Active participation of public officials of the region in the affairs of various local professional, research, and administrative groups, and in the local chapters of many national associations has facilitated common discussion and mutual understanding of problems.

A more formal method of cooperation is found in the written contract negotiated by officials of the departments concerned and approved by resolution or ordinance of the legislative bodies or governing boards of the jurisdictions parties thereto. Approximately 200 intergovernmental contracts exist in the area. They are found in such major functions of local government as tax assessment and collection, health, sewage disposal, personnel, libraries, fire protection, public utilities, planning and inspectional services, streets and highways, and recreation. Only in police, purchasing, and public welfare are they absent. The county has exclusive jurisdiction over public welfare administration, and there is active cooperation in the other two fields.

Under the terms of these contracts there may be mutual exchange of services, joint maintenance or operation of an administrative office or public plant, or performance of a given function by one jurisdiction for another. In form and content there is considerable variation in contracts. Some specify in detail the administrative undertakings and charges covered by the agreement. In others the terms may be very broad. Likewise as to duration there is diversity, the usual term being one year. But there are examples of indefinite contracts subject to written notice of termination by either party, of contracts extending from five to fifteen years, and of a few without termination clauses.

Functional consolidation by contract has numerous advantages, including flexibility, easy adaptability, and opportunity for clear definition of responsibility. Where other methods—annexation, consolidation, or special districts—may be politically inexpedient, contracts permit uniformity of administration without loss of independence by smaller jurisdictions. There is a definite gain to small communities in economy and better service through the assistance rendered by larger agencies. However, the advantages to the agencies performing such services under contract are not always so obvious, and in certain fields some opposition has arisen.

The war has greatly stimulated the cooperation of local governments in this region on mutual problems of civilian defense. The possibility of bombing has motivated a spirit and method of cooperation which transcends a large part of the normal rivalries among public officials. Since the outbreak of war great strides have been made in getting communities to cooperate in a unified program of defense, including communication, police and fire protection, hospitals and health, public works, utilities, transportation, and other services. Peace will bring problems of reconstruction on the local level, as

well as on the international and national scene. The replanning of the governmental structure and relations of our metropolitan areas is a major undertaking. Whatever plan of reorganization is proposed, certainly the experience of successful cooperation during the past two decades, and the accelerated program of coordination in defense, should be accorded careful study by planners, public administrators, and others interested in the political and administrative rehabilitation of our metropolitan region.

\*Studies in Local Government, No. 4, by Ronald M. Ketcham. Three other Bureau studies to be published this summer deal with intergovernmental cooperation in library, fire, and personnel administration.

## PSYCHOLOGY OF ISLAND PEOPLES

continued from page 37

In the case of Ireland, and of many island countries, there seems to be more than the usual amount of evidence of this mother regard; Perhaps my reader knows the story that is going around about an Irish plane having recently dropped pamphlets over London on which were written, "God save Ireland; down with England, and to hell with Germany."

Well, Dr. Ernest Jones, in an essay on "The Island of Ireland," points out: first, that Ireland differs from both Scotland and Wales in that never through the centuries has she allowed herself to be assimilated to England as they have done; and second, that the "insularity" of the British themselves is proverbial on the continent. Jones also quotes in his essay a large number of "pet names" for Ireland which are in general use, as well as many love-poems and songs to her. Mythology and folklore, he continues, always have been filled with stories of wonderful islands—one readily thinks of Atlantis, the Hesperides, the Fortunate Isles, etc. Of these, certain things are peculiar. All the wishes of those who dwell there are fulfilled. From them emanate the souls of the as yet unborn. To them depart the souls of the dead. They have the "fountain of eternal youth," the "golden apples," etc.

Now, such freedom from unfulfilled wishes, the origin of the soul, and plenty of delicious food and drink point back to our nearly forgotten memories of the first months of our existence. Indeed, this theme comes up in some modern dramas—as in Barrie's play of *Mary Rose*, who is constantly hearing the music of a far-off mystic island, to which, in the end, she goes, never to return. The haunting fascination of this play shows that the same sentiments are buried in all of us.

A final feature, then, of islands as compared to mainland districts is that they are in a peculiar degree suited to symbolize to us our mother and therefore arouse feelings of love of country in exceptional intensity. This may help us to understand, and to know that we may continue to count upon, the wonderful tenacity of the British in fighting on, if necessary even alone, to the bitter end to defend their country against invasion. Equally, it will help us to understand why the Japanese have shown, in their misguided attack upon us, such fanatical fury.

I have tried to show that the circumstances of whether they live inland or on an island is a strong factor in moulding the character of a nation. It works through determining their mode of livelihood, the state which regiments them or leaves them more at liberty, their shut-in-ness or their free ranging of the world, their need of cooperating against the forces of nature and even the degree in which the country, by unconsciously symbolizing to us our mother, attracts the love of her sons.

America is in part a continental power. Yet so extensive is her seaboard on the Atlantic and Pacific oceans and the Gulf of Mexico, not to speak of the territories and many islands over which she exercises a protectorate, that she has always thought of herself as a naval as much as a military nation.

Let us be warned against the dangers of the island peoples—insular pride—and those of inland peoples—mass regimentation. May we not be stimulated to develop their virtues—the democracy combined with love of country of so many islanders and the self-discipline and solidarity which have typified the great continental countries?



# industrial supplement

**BARRETT & HILP general building contractors**

With little fanfare, the major general contractors of the nation have been pacing the entire "all-out" war effort. They have been ordered to provide huge additions to the total floor space of manufacturers of war materials, to build great numbers of housing units for the men and women who are manning those plants in ever-increasing numbers, and they were depended upon to give the armed forces adequate cantonments so vital to the training of an unprecedented citizen army—and to give no odds to almost impossible time schedules.

How well they have responded has become a matter of record, but a record which is being constantly improved. This supplement tells the story, in pictures, of one of those companies—Barrett & Hilp of San Francisco, now building the world's largest housing project in Virginia. It is a company which, for 30 years, has "conditioned" itself for the job it has been called upon to do.

Its organization was built up through work on such well-known projects as the San Francisco-Oakland Bay Bridge, the Golden Gate Bridge, the Metropolitan Aqueduct, the San Francisco Third Street Bridge, and the South San Francisco Underpass. Since the war period began it has built some of the outstanding war housing projects in the West, both in San Francisco and in the Vallejo area.

The company is headed by J. F. Barrett and H. H. Hilp. This supplement is an expression, through California Arts and Architecture, of the appreciation of the public to the work being done by Barrett & Hilp and other major general contractors.





## "VIRGINIA 44182"

## "VIRGINIA 44183"

Portsmouth, Virginia

These projects, in one of the most important defense areas, are being rushed to completion at the rate of 55 houses a day, will provide 4,250 living units on one site and 750 on another adjoining it for war workers in the vital Norfolk Navy Yard. Combined, this is the largest housing project ever begun.

An appreciation of the immensity of the projects is indicated by the following figures: It will require 25,000,000 feet of lumber, 4,500,000 square feet of redwood siding, 4,000,000 square feet of Bruce streamlined flooring, 3,500,000 square feet of Sisalkraft, 7,000,000 square feet of builders' blanket, 45,000 squares of asphalt shingles, 15,000 kegs of nails, and 4,050,000 square feet of plywood and roof sheathing.

The first proceed order was received on April 20 and by late in May almost 1,400 of the houses had been erected—742 of the 750 on the smaller site having been completed by May 14. This is one of the fastest erection records made so far on such a project.

The houses are 28'x24'3" sheathed on the outside with rough redwood siding and roofed with colored asphalt shingles. The interior walls are surfaced with ½" Homasote and the floors and ceilings are insulated with ½" builders' blanket. Hardwood flooring is used throughout. Inside walls are painted and finished with a coat of flat paint, except for bathrooms and kitchens, which are enameled. A good grade of yellow pine is used throughout, and exterior doors and windows are Ponderosa pine.

All houses are fabricated at a plant at Money Point on the Elizabeth River, nine miles from the sites. Sections are loaded on trucks and trailers by overhead cranes for transportation and are unloaded by either truck or cranes. Electrical wiring and outlet boxes are installed in the panels at the shop and plumbing is assembled at a special shop and transported to the sites in built-up sections.

The design of the houses is simple and the careful use of materials contributes to the unity of the general scheme. Roofs are gabled. The general contractors, through a correct approach to the building procedure, have coordinated methods, materials, tools, and men into an adequate and notable organization for the task.



Victory Housing Projects for the Federal Public Housing Authority, successor to the  
Federal Works Agency.

ARCHITECT: Harland Bartholomew & Associates.

PREFABRICATION SYSTEM: Homasote Company of New Jersey.

GENERAL CONTRACTORS: Barrett & Hilp.

Site "E"  
Barrett & Hilp  
Contractors



## GOLDEN GATE BRIDGE

Across San Francisco Bay from San Francisco County to Marin County.

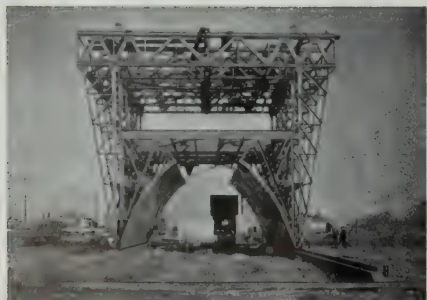
A project of the Golden Gate Bridge and Highway District

ENGINEERS: Joseph Strauss and Clifford Paine.

GENERAL CONTRACTORS for anchorages, cable housings, weight blocks, pylons, administration building, toll plaza and rearranging of Government buildings in the Presidio: Barrett & Hilp.

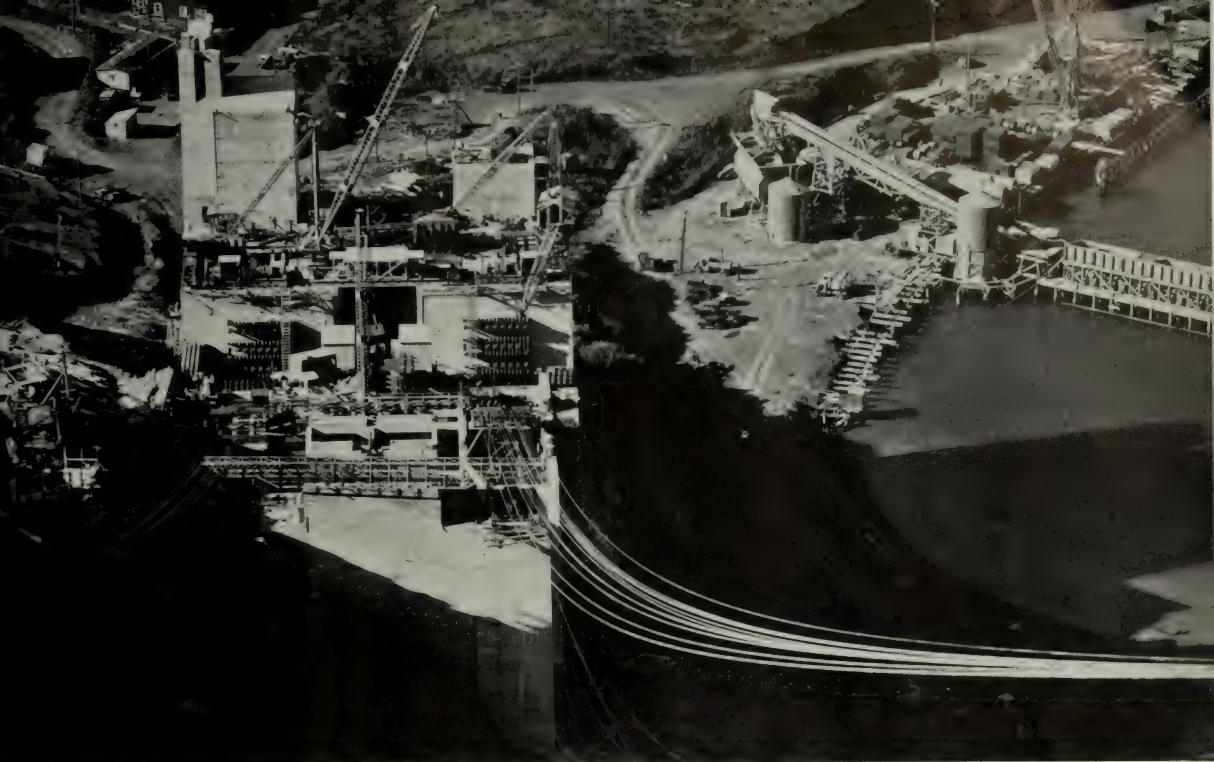
GENERAL CONTRACTORS for bridge decking: Barrett & Hilp and Pacific Bridge Company, jointly.

Beginning in 1932, huge crews of men worked for two years building the gigantic 260-foot high concrete anchorage piers for both ends of the bridge span, pouring concrete day and night for the enormous weight blocks, the pylons and the highway deck. The total of these contracts was well in excess of \$4,000,000 and represents an outstanding engineering achievement. The efficiency and speed with which this large and highly technical work was done earned the highest commendation from the authorities in charge.



THE METROPOLITAN AQUEDUCT, which supplies water to the city of Los Angeles, was completed in 1940 at a cost of about \$250,000,000. The project was so huge that it was divided up into many sections. In 1935 and 1936 Barrett & Hilp and Macco Corporation completed 20 miles of conduit and canal and syphons on this project well ahead of their time schedule. The accompanying photograph at the left shows the type of steel form and gantry which helped them make a speed record commensurate with good workmanship on this job.





## BAY BRIDGE

Between San Francisco and Oakland, California

A project of the State of California

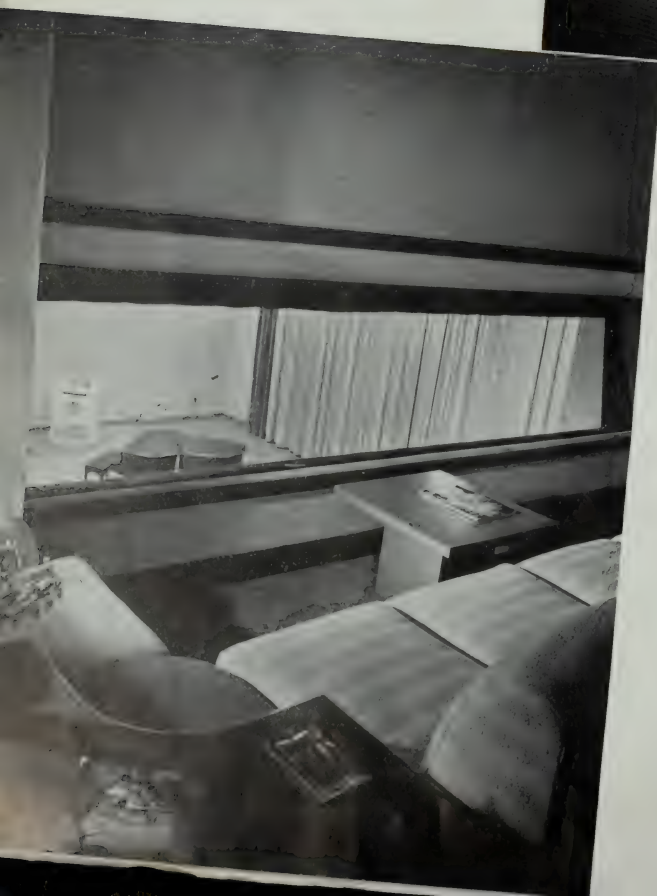
**ENGINEERS:** Bridge Department, State of California, under the direction of Charles H. Purcell, State Highway Engineer.

**GENERAL CONTRACTORS** for distribution and catenary structures and railroad decking: Barrett & Hilp

The distribution structure, which separates the flow of traffic at each end from the main arteries of the San Francisco Bay Bridge, was built at a cost of approximately \$1,000,000. The company involved also built the catenary system taking care of the entire electrical installation and installing the ties and rails on the bridge proper and the approaches. The contract for the installation of the ties and rails for the bridge proper and the approaches was held jointly with the Pacific Bridge Company. A system of technical coordination was developed on this project which called for the highest engineering organization in speed and performance.



RADIO CITY  
SAN FRANCISCO, CALIFORNIA



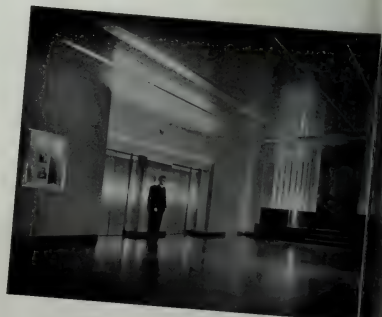
OWNERS: Barrett & Hilp and Lawrence Barret

LESSOR: National Broadcasting Company

ARCHITECT: Albert F. Roller

DECORATOR: Archie Taylor, City of Paris

GENERAL CONTRACTORS: Barrett & Hilp







*Photographs by Maynard Parker*

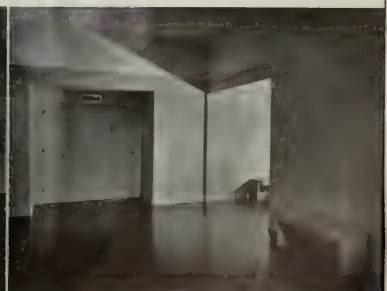
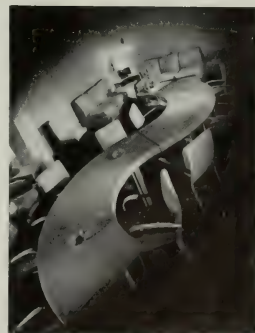
The new NBC building in San Francisco has been approved by radio executives and engineers as the "most perfect" plant of its kind ever designed. By this qualification it has established San Francisco as one of the four great radio centers of the United States.

The structure is five stories high and is of reinforced concrete. Designed without windows, bands of glass block serve as a source of light. The entire building is air conditioned throughout. The architecture is dignified, simple, and modern.

The San Francisco association insisted upon having a plant that included every improvement that has been developed in laboratories or learned in the construction of other radio studios. These new broadcasting headquarters are an excellent example of the benefits derived from this experience and knowledge. The floor plans and the arrangement of every department are designed for complete cooperation and efficiency in the preparation and presentation of programs.

All studio walls and ceilings are of suspended type, and the acoustical and insulation installations throughout the building are highly efficient.

The building contains ten studios and except for a public parking garage in the basement and a portion of the first floor, the entire structure is devoted exclusively to broadcasting and administrative offices.





## **BARTLETT DAM**

Verde River, Arizona

A project of the United States Reclamation Bureau  
For Salt River Valley water users.

DESIGN: United States Reclamation Bureau

GENERAL CONTRACTORS: Barrett & Hilp, Macco Corp.



The mammoth Bartlett Dam is an excellent example of simple strength that is expressed through function and need. The form and great beauty of construction and design is an inevitable by-product of the purposes for which it was built. It is of the multiple arch type and is the highest of its kind in the world. It was engineered to fulfill a need for both flood control and soil conservation.

The two companies chosen to construct the huge \$3,000,000 structure of reinforced concrete began the project in 1936 and within two years, despite heavy flood conditions, delivered the dam.

The exceptional performance of the two companies has been highly commended in the engineering and construction fields and by the government officials who were in charge.



U. S.   N A V Y  
H O U S I N G  
P R O J E C T

This project of fifty solidly built permanent concrete buildings provides 600 living units and supplies additional housing for workers engaged in war activities in the Vallejo district. Constructed in accordance with the essential standards of the housing authorities, it includes all the required amenities.

Although extremely severe weather conditions prevailed during the entire construction period, the job was completed in record time in April, 1941. The successful and speedy completion of this assignment, within six months, was a noteworthy achievement in rapid construction. This endeavor is distinguished by the dexterity with which it was accomplished and by the efficient building methods used by the company.

The total cost of the project was \$2,250,000 and the average cost of individual units was well within the authorized limitations.

The simple architectural design follows the sloping site. Ample space for recreation, parking, and the handling of traffic was taken into consideration in the development of the plot plan.







*Photograph by Gabriel Moulin*



**NAVY HOUSING, VALLEJO, CALIFORNIA; OWNER: BUREAU OF YARDS AND DOCKS**

**ARCHITECT: ALBERT F. ROLLER; GENERAL CONTRACTOR: BARRETT AND HILP**



## C A R Q U I N E Z   H E I G H T S

Carquinez Heights, a great housing development, designed to provide necessary and pleasant living space for nearly 1,000 shipyard workers and Navy enlisted personnel, presented a genuine challenge to all those who were engaged on the project. The successful solution of the problems imposed by the site, the housing authorities, and the manufacturers gave the architects, engineers, and contractors an opportunity to serve a national and local emergency in War Housing. The enterprise was carried to completion under the most rigid discipline, speed, and economy.

*Photographs by Roger Sturtevant*







Many new building techniques were used in the building of this housing project which was erected in 73 days. The general contractor used the Homasote precision-built method of construction. It was stipulated that the houses not only had to be put up speedily but they also had to be demountable. Great speed was obtained by the use of central fabricating plants from which walls and partitions, made section by section, were trucked to the site. All lumber and insulating board were pre-cut and stored.

The houses were built on a modular basis in even inches and the controls on the cutting table were set to match. Framing units such as windows, doors, and wall intersections were prefabricated in sub-assemblies. Because of flat roof design, it was possible to build both ceiling and roof at the same time. This combination construction effected a saving both in time and economy. The project is a credit to both the general contractor and the prefabricator.

The architecture is an outstanding example of efficient design on a large scale.

*Photograph by Gabriel Moulin*

## Vallejo, California

A project of the Federal Works Agency, since succeeded by the National Housing Agency

ARCHITECT: William Wilson Wurster

CIVIL ENGINEERS: Punnett, Perez & Hutchinson

MECHANICAL ENGINEER: George E. Atkins

PREFABRICATING SYSTEM designed by The Homasote Company of New Jersey.

GENERAL CONTRACTORS and PREFABRICATORS: Barrett & Hilp.





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SUNNYDALE HOUSING PROJECT

## SUNNYDALE AND HOLLYCOURTS HOUSING PROJECTS

The site for the Sunnydale Housing Project, the largest project of its kind in the area, occupies 48 acres on a gently sloping hillside in Visitacion Valley. The project consists of 90 two-story concrete buildings and offers moderate rentals to 772 San Francisco families who are engaged in defense and war activities. Six types of buildings are used in the project, all the same in width but varying in length, and they are placed so that the arrangement gives a pleasing effect in distribution. Each dwelling unit consists of a living room, kitchen, dining space, and one, two, or three bedrooms, a bathroom, and adequate closet space.

The Holly Courts project, completed in the fall of 1939, provides housing for 118 families. It is an attractive community, well planned and constructed in accordance with the demands and restrictions of the housing authorities. It has been successfully operated since its opening and is serving adequately the need for which it was designed and built.



SUNNYDALE  
HOUSING  
PROJECT





SUNNYDALE HOUSING PROJECT



HOLLY COURTS HOUSING PROJECT

# SUNNYDALE HOUSING PROJECT

United States Housing Authority

ARCHITECT: Albert F. Roller

ENGINEER: H. J. Brunnier

GENERAL CONTRACTORS: Barrett

Hilp

# HOLLY COURTS HOUSING PROJECT

PROJECT

ARCHITECT: Arthur Brown, Jr.

ENGINEERS: Hall & Preknoff

GENERAL CONTRACTORS: Barrett

Hilp

# HOLLY COURTS HOUSING PROJECT





## FORT LEONARD WOOD

Waynesville, Missouri

A project of the Federal Works Agency, since succeeded by the National Housing Agency

ARCHITECT: Harland Bartholomew & Associates

PRECISION-BUILT METHOD OF PREFABRICATION: Homasote Co.

GENERAL CONTRACTORS: Barrett & Hilp

The awarding of this contract to a West Coast firm was concrete proof of the value of western construction companies in the war effort. In July, 1941, the general contractor sent a crew of skilled men to Waynesville, and five months later they had directed the prefabrication and erection of 500 demountable Homasote houses well within the time limit and at a cost of approximately \$1,500,000. The project proceeded from a "standing start" in that it was necessary to build a complete prefabrication plant on the site. Comments from the East and official circles indicate that the general contractor completely satisfied all requirements.





PERHAPS IT'S TIME

## FOR THINKING ABOUT TOMORROW

Right now our job is helping to win  
a war by using every means at  
hand . . . for some time all our  
efforts—ours and yours—will be  
devoted to that job. But perhaps  
it's time for thinking about tomor-  
row . . . for making long-range plans  
for the building and rebuilding of  
the better and saner world for which  
we are fighting . . . . .

**GOOD CONSTRUCTION WILL BE NEEDED**



**GENERAL BUILDING CONTRACTORS**  
3407 San Fernando Road      Los Angeles

## PROBLEM SOLVED



The vital necessity of providing housing for the armed forces and war workers and their families in the West posed many unprecedented problems . . . one of them—where to turn for 20,000 water heaters? They had to be produced without delay, some had to be shipped immediately to avoid disrupting fast building schedules—and of course they had to be good heaters . . . The United States Heater Company took on the job and the problem was solved—the heaters will be ready whenever and wherever they are needed.

### United States Heater Co.

R. W. Tarleton, General Manager

133 West Palmer Street

Compton, California

## books



THE REDEMPTION OF DEMOCRACY, Hermann Rauschning (Alliance Book Corporation; \$3.00)—“Now we are engaged in a great civil war.” Lincoln said it more than three-quarters of a century ago. Hermann Rauschning, to the tune of German bombs dropping on London, said it again, in substance, last summer in *The Redemption of Democracy*. The present civil war involves the whole world, and the boundary lines are not geographical. This war is between concepts. In the Axis nations, totalitarianism is strong enough to do battle; in the United Nations, democracy is strong enough, at the moment to resist. But in the Axis countries there are advocates of the democratic ideal, and the United Nations could assemble a goodly quota of totalitarians. If the Axis wins, totalitarians throughout the world will coalesce (and won't the Ku Klux Klan think up some lovely parades!). “Occupation” of the democratic countries began long before Hitler's armies went on the move. The Cliveden set of England and the “isolationist” bloc of the United States are merely biding their time. Hitler has fronts in London, New York, and San Francisco, as well as in Russia and Libya. In an earlier book (*The Conservative Revolution*) Rauschning has asserted that democracy, in its turn, has its front in Germany. The boundaries of the present civil war are in the human mind.

It is the chief merit of *The Redemption of Democracy* that it sets forth with more than average clarity the fundamental differences between the democratic and totalitarian regimes, which have a confusing area of common ground; and it pretty well disposes of the idea that democracy can be bolstered by temporary or partial recourse to totalitarian methods. The essence of totalitarianism, Rauschning points out, is centralized power; the essence of democracy is compromise. Democracy has no formula; it is the evolution of a tradition, developed through centuries in England and the United States. It must make its adjustments to new situations by experiments, by mistakes, and by the correction of mistakes. In other words, democracy is bound to “muddle.”

Social planning over too long a period of time or in too many departments of life can eliminate much of the inefficiency of muddling; but such planning must be superimposed, not evolved along the principles of tradition—it tilts the nation immediately into the totalitarian camp. The handicap of democracy is that it must cross its bridges only when it comes to them. Its justification is that it works out an endurable way of life. Totalitarianism, efficient in anticipating certain difficulties, leads inevitably—as Rauschning demonstrates again and again—to terrorism. The totalitarian method doesn't look bad on paper; Germany has done at least one good thing for the world by demonstrating how it works out when put into practice. Beginning in reform, it winds up in nihilism, consuming whatever it has created. “Greater liberty,” writes Rauschning, “cannot be won by total coercion . . . We can never introduce an order built on higher justice by first permitting a great general injustice.”

Totalitarian methods were projected as a means of adjusting society to the new forces of the machine age, of the rising masses. These forces, Rauschning says, must be accommodated, but accommodation is possible through the means already existing in democratic governments. If democracy can doom itself by taking over totalitarian methods, it can just as swiftly doom itself by refusing, through its own agencies, to make adjustments to a changing world.

Intermittently in *The Redemption of Democracy*, Rauschning recurs to the role of the intellectuals in preparing the people of the world for the nihilism of Hitler's regime—the abnegation of individual values in favor of collective values; the surrender of liberty in exchange for security. The four-century cycle of humanistic liberalism, designed to emancipate man, has come to an end, Rauschning asserts, and a new cycle must begin. The old cycle has reached its limits in “a purely material order, completely emancipated from and transcendental order.” But “Man is man only when he centers his dispositions not upon himself and his purposes, but upon a higher end. Therefore, humanism itself is the beginning of dehumanization, because it takes the self-determining man as the end and aim of existence (continued on page 12)



# KIMSUL<sup>\*</sup>

REG. U.S. & CAN. PAT. OFF.

## INSULATION

### NEW GIANT-SIZE BLANKET SPEEDS INSULATION JOBS! . . .

KIMSUL<sup>\*</sup> Flexible Blanket Insulation is applied right over the weather-side of framing members in four widths . . . covering an area of as much as 112 square feet in one operation! Directly over these huge blankets of KIMSUL, sheathing is applied to framing members—a simple, fast operation.

Accompanying photos show time-saving manner in which KIMSUL is installed in a typical wall section. Note how securely the KIMSUL blanket is held under compression—at all points between framing members and exterior sheathing. Once installed, this insulation is there to stay.

Time-saving, too, is the application of the Vapor Seal shown in these photos: like the new wider, longer KIMSUL Insulation, the Vapor Seal comes in large sheets that cover the interior side of framing members—quick and easily. Pictures show how Vapor Seal is attached to framing members—directly under the interior finish material.

#### TESTED PROTECTION FROM HEAT AND COLD

One of the most efficient heat-stoppers known to science, KIMSUL Insulation has a thermal conductivity of only .27 Btu/hr./sq. ft./deg. F./in. (Peebles). KIMSUL stops both heat and cold—from Panama to Iceland! And because it's manufactured from asphalt-impregnated wood fibers, KIMSUL gives lasting protection from moisture and time.

#### AND YOU CAN GET IT NOW

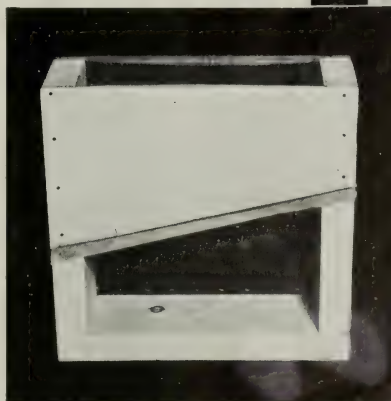
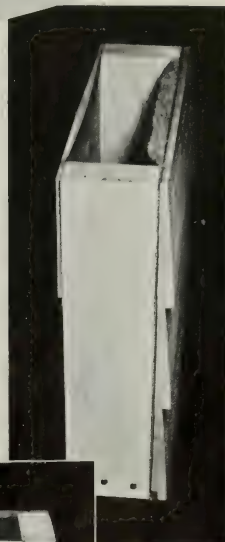
Of vital importance to wartime builders is the fact that KIMSUL is high in efficiency, it's low in cost. For quick service, call us today!

\*KIMSUL (trademark) means Kimberly-Clark Insulation.

#### Typical Kimsul Wall Application

KIMSUL Blanket compresses at the framing members so densely as to develop full strength of the sheathing and requires no change of trim or casings.

Here you see how Vapor Seal, if used, is attached to framing members—directly under the interior finish.



## GEORGE E. REAM COMPANY

235 South Alameda St.

Michigan 1854

Los Angeles, California

# NEW OIL FURNACE FOR WAR HOUSING PROJECTS



## DU 42 and DU 44 PROVIDE OIL HEAT AT LOW COST!

You can solve some of your toughest heating problems with the new H. C. Little DU (Defense Unit) because this oil-fired Furnace Burner Unit is compact—low-cost—and easily installed. It culminates 12 years' experience with furnaces especially adapted to small homes.

### MANY USES

Models are available for location in the basement or on the first floor—concealed, recessed, or in the open. They may be used with or without ducts—with or without fans for increasing warm air circulation. Operation can be Manual or fully Automatic. Capacities range from 40,000 BTU output to 70,000 BTU output.

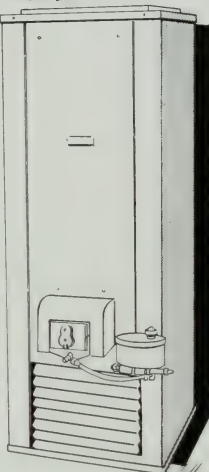
### MANY ADVANTAGES

DU Furnaces' upright construction not only saves valuable floor space. It also makes a more efficient unit, in which a large volume of warm air is moved, instead of a small volume of hot air. Less stack draft is required, so lower chimneys may be used successfully. DU Furnaces are modern oil-burning units of practical design and high efficiency, at such low cost that they come within the most restricted budget.

### YOU CAN BUY THEM NOW!

H. C. Little DU Furnaces are NOT AFFECTED by Limitation Order L-74 because they use a burner of the vaporizing type. With the correct Preference Rating you can buy DU Furnaces NOW. If you write today for full information, your request will get quick attention.

DU FURNACES ARE LISTED BY THE UNDERWRITERS' LABORATORIES



**H. C. Little  
Burner Co.  
SAN RAFAEL  
CALIFORNIA**

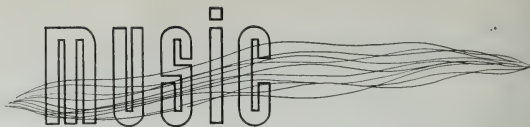
Please send DU Unit literature

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_



First, listen.

Try to listen with a concentrated attention that requires disciplinary effort of the mind. What! No fun. Work—no relaxation! If music is not to be received by listening ears, the art is pointless. I remember how in a Galsworthy novel some female character soothed the disturbed spirit of some male character by playing to him Chopin *Nocturnes*. The general mindless condition of Galsworthy characters could not be better indicated. Because, while it is perfectly possible to soothe a baby or an adult by charming it with melody and rhythm, the effect cannot really be called listening to music. It is a relaxation of effort in the presence of music, therapeutically excellent, as a hypnotist relieves hysteria. But anyone who desires to listen to music, to participate in music as an art, must begin by learning to listen to it with his ears; and listening requires effort. This produces the state of attention necessary to the intelligent use of ears. Earnest conversationalists like myself know how hard it is to win the intelligent use of ears, how rapidly and how frequently use can lapse. Conscious and deliberate use of ears produces the authority of listening, which can teach the listener more than any book on music. Music appreciation must begin with active listening, or it is a frivolity, a diversion, like parliamentary law applied to women's clubs or the reading of the minutes.

Then listen with intelligence. Do not merely let the pleasant sounds run in and out; let them produce the immediate effect that accumulates experience, the consequence of thought. Now, the pleasant sounds suggest sensations of texture, linear continuities, pictures, emotional excitations that relate to the more general experience of life. Participate, do not eschew, this immediate experience. Join it with the underworld of dreams. Speak of this experience and learn to understand the generality of it. This is music in its humanity and commonplace. To assume sophistication is not enough. Sophistication is only a narrower and momentarily specialized commonplace that destroys genuine participation. The sophisticate is silly and precious, easily victimized by the surface novelties of music that is only silly and pretentious. How much music one could name . . . !

Listening with intelligence, one can begin to listen for relationships. Rather, relationships will begin to make themselves heard; they will become evident in their places and make themselves plain. Now one can learn to penetrate beneath the surface experiences of music, discover its shape, its structure, and its meaning. Meaningful articulation replaces emotional excitement as the worth of music. This is the high point of so-called appreciation. For many pedants it is the only end of music, as effective representation is thought to be the only end of painting. (Or nowadays one might call it effective misrepresentation.) This is the intellectual experience feared by philosophers, detested by great artists. It stands in the way of understanding what the music does and is. Again the sophisticate, trying to make human experience walk on its head, claims to eschew the effective use of legs. Do not agree with him: listen, experience, think. Say what you think. This experience is also commonplace. Without this experience no one can truly claim to understand what music does and is.

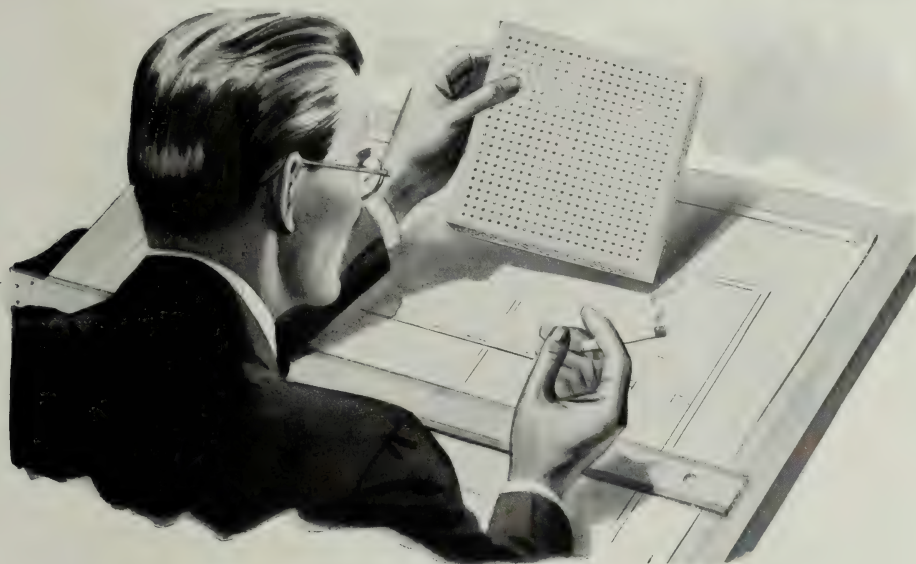
Here ceases what can be said easily and directly about music as an experience. For this reason many persons who have more deeply experienced the art and worth of music seem to speak to us like pedants, knowing as they do the limitations of what can be accurately expressed. What they would have us understand is not the end, the ultimate and limiting rule and possibility, but only the beginning. So far we may learn to go with them; what is beyond is for ourselves.

As a baby learns to stand and walk but not by teaching, so the listener to hear and understand but not by teaching. He grows in his experience and knowledge, overcoming limits and surpassing rules. He brings to bear on music his entire experience; like an astronomer who discerns within the changing patterns upon his telescope mirror the order and integration of the cosmos. Music is above all others the art of order and of integration. In this sense it has become for many men the basically religious art, that does not merely excite or stimulate, represent externals or convey internal meaning.

Thus the listener learns to understand what (continued on page 12)



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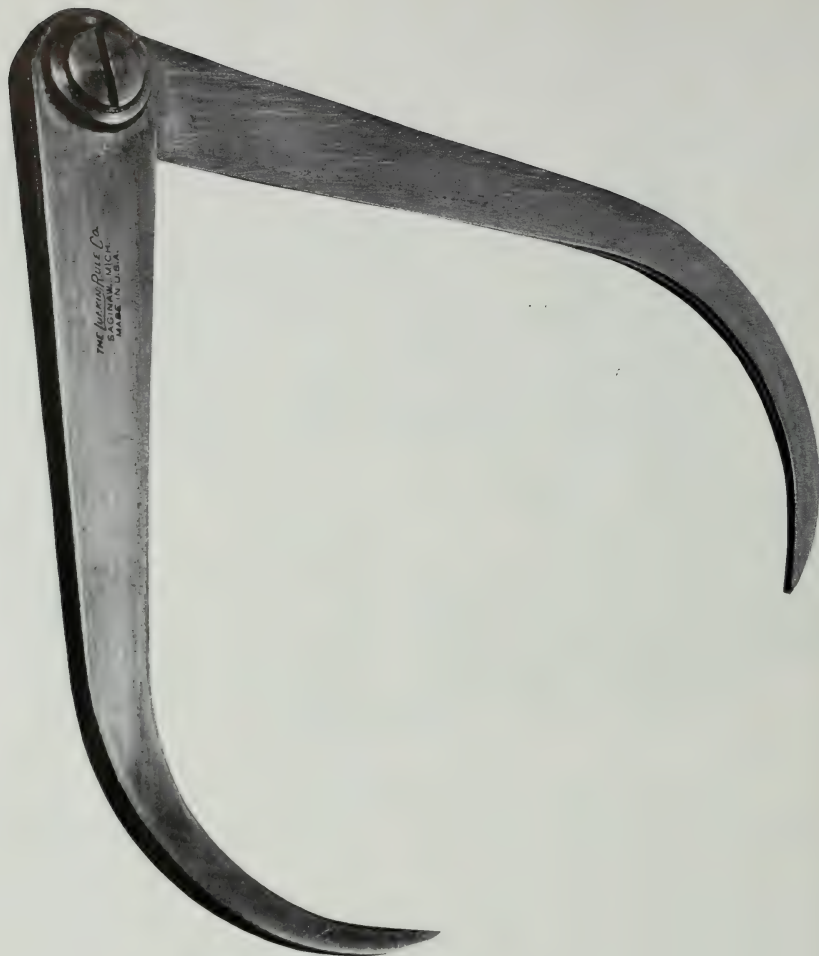
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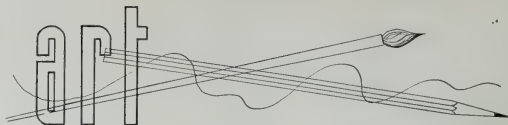
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## SAN FRANCISCO

Recently there has been a rash of theme shows in San Francisco—Britain at War, the Circus, an exhibition of sketches and photos done by firemen during the London conflagration, a show of what, if anything, San Francisco artists are doing in the way of Art in Wartime, at the Fairmont Hotel during the first week in June, Paintings by Women. Drawings by Thin Artists or Sculpture by Artists Living South of Montgomery Street would not be at all surprising.

Latest addition to the theme crop is the Vanity Fair Exhibition at the California Palace of the Legion of Honor, devoted to jewels, cosmetics, and coiffures, with samples selected from early Egyptian, Etruscan, Greek, Persian, and Chinese sources, with a sprinkling of African, down to photographs of the latest developments in hair-dos by Elizabeth Arden. The theme is illustrated by actual jewelry, cosmetic containers, mirrors, combs and other aids to feminine adornment, and on the representational side by bits from Greek and Coptic weavings, Fayum portraits, busts, masks, coins, Tanagra figurines, Egyptian sculpture, Oriental prints, tapestries and oil paintings. The show as a whole is amusing and lovely. Some of the extremely rare and valuable ancient jewelry is almost unbelievably exquisite both in craftsmanship and in design. Modern jewelry makers will find a great deal of source material here; so will modern hair stylists.

High spots of the show are the Clouet portrait of Elizabeth of Valois, and Cranach's Portrait of a Lady; the lovely rhythmic Kneeling Dancer, Balinese, in wood; a remarkable, realistic African head in wood, from British Nigeria; a Benin bronze head; several Chinese figurines, a beautiful Kwannon; three Bronzinos; a Rubens; a portrait of Isabella d'Este, by Gian Romano; and most of the early jewels.

Russian Art at the De Young Museum is rather disappointing if one expects great art. The Russian graphic genius seems to be at its best when it deals with illustration. In Russian peasant or academic art, in icons, books, carvings, or stage design, there is always the story, the emotional and literary idea. In icons and books and peasant arts the idea is wedded to the decorative treatment, and very happily; in the huge academic subject pictures beloved by the fashionable painters of a certain period, everything but the sentimental and the illustrational is lost. Stage decoration is akin to illustration, a setting in which the actors move as part of a large picture story.

The present show displays Russian books for children with illustrations which are works of art, as well as works of art which are the merest illustrations. There are many designs for stage sets from the golden age of the Russian Ballet, by Goncharova, Larionov, Sudykin and others, full of color and excitement. There are lacquered boxes with exquisite jewel-like paintings by the Palekh masters, once makers of icons. But the large roomful of easel paintings could all have been done by one person and that one a mediocre artist, so alike are they and so uninspiring. The huge subject pictures are well represented also.

Very different is the one-man show of the master draughtsman, Rico Lebrun, also at the De Young. Here, too, the story is important, but the story is essentially graphic and not literary, and is expressed, moreover, with such power, such solid, authentic form and line that the punch, the wallop, the pleasure of seeing is primarily esthetic. Particularly fine are large drawings on toned paper, done in chalk with ink outlines—sculptural women, kneeling, forging through water, whirled by windstorms, or the several drawings and paintings of clowns.

Chief excitement at the San Francisco Museum is the exhibition of Miro's paintings, drawings, and prints and a large modern rug from the Museum of Modern Art. Miro paints symbols in skeleton form, reduced almost to the point where they vanish as symbols, or at any rate become so attenuated that they are not likely to convey to anyone else what they mean to Miro. Not that that is a disadvantage. Here are the symbols; make of them what you will. The overlapping ovals, the ambiguous forms, the cryptic lines and masses make magnificent decoration against the gorgeous colors of their backgrounds, greens, blues, yellows, purples. Miro is intensely personal, introspec-

(continued on page 12)



# shop-wise



FROM BARKER BROS.' handsome collection of flower holders comes this Hedi Schoop ceramic. This winsome miss is 12 inches high, will hold two bunches of garden flowers and delight the heart of any summer bride lucky enough to receive her as a wedding gift. She comes in a variety of dusky colors and costs but \$9.00. Barker Bros., Seventh Street, Flower and Figueroa.



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THIS NEAT looking table with rough glass top is offered by Greta Magnusson, Swedish designer of modern furniture, rugs, textiles, lamps, and interiors. Glass top is 36 inches in diameter — priced at \$35. Many other useful pieces are also available at her studio, 2610 North Highland Ave., Hollywood. GRANITE 6401.

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## BOOKS

continued from page 4

ence; thus it lacks any tribunal deriving from the absolute."

"Those who consider themselves the powers of progress are in reality powers of reaction." After the great advances of humanism, the movement spent itself, and instead of moving forward to new and more enlightened concepts of God, conscience, and responsibility, the mind of man turned backward toward the attitude of barbarism. "Humanity is in the desert again, trembling at the terrors and apprehensions of life; once more it resorts to magic rites, and bows down to men of violence who delude it with security." Further, "We are shocked today at the utter abjectness of the mind, the venality of science, the byzantinism of scholars and artists. In reality this was all long since prepared for, indeed already existed—this new sophistry, this ability to justify anything and to serve anybody who would pay. Since long before the socialists came into power, the mind had ceased to take itself seriously. Behind the pretension of the scientific industry and loud emotional talk about beliefs there lay hidden a complete cynicism that mocked itself, and was ready to be the slave of any power whatever."

The purport of the book is that democracy will survive, because its roots have had time to sink deep in England and in the United States—so deeply that even force of arms cannot destroy it. But democracy—when and if the menace of Hitlerism is removed—must meet, in its own way, the challenge of changed world conditions, and the concept of the dignity and responsibility of the individual man must not be lost. Much of *The Redemption of Democracy* is convincing, and all of it is a challenge to the thinking processes.

PATTERSON GREENE.

## MUSIC

continued from page 6

music does and to participate in it. He knows the different sorts and qualities of music, the purpose of these qualities. He shares the momentary excitement as the *nova* of music flares into preeminent importance and burns out. He does not eschew this brief, disintegrating, destructive experience. Virtuosity has for him a use and meaning to be fully enjoyed, to be considered in its place. The slight and pale stars are not unimportant. Much that has been large now appears small, but looking back through time it is still large. Much that is now large will soon appear small. He knows the worth and pleasure of styles and their significance. Even in this single art he has full scope of spirit. And this experience moves outward through his life.

Now, upon each level of experience he understands to the full what music is. The separate problem of every artist and the secrecy of his solution, how Schubert makes harmony do the work of counterpoint, how Beethoven with counterpoint contrives the forms of harmony. How Busoni in a phrase contrives a philosophical summary. How Bach, studying the abstract shape and concrete variants of fugue, contrives the work of rituals, personalized by doubt. How in Byrd the primitive phrase takes on organic structural volumes. How, unornamented, the prime tones of a melody may be enough—the innermost simplicity of music through Bartok, Cabezon, Luther, and Gregorian chant.—PETER YATES.

## ART

continued from page 10

tive, in his own psychology; at the same time he is a master of design.

At the opposite pole of intention, so to speak, are the Nevada landscapes of Jean Gates Hall, loving translations of the particular flavor of a particular countryside by a young artist humble enough to love the scene and the picture for its own sake without too much concern for a fashionable technique. Typical and charming are the School at Golconda, with its interesting red and orange brown roof and its amusingly symmetrical outhouses and trees; and the White Horse, grazing in a mountain pasture against very Nevadaish crags and sky. Between these extremes are John Gutman's temperas on paper. Gutman's Resting Dancers, Acrobats, Women of the Orient (all of these people made, by the way, of cones) are pleasantly decorative without losing the quality of life. Some of his things would make wonderful modern tapestries; especially Two Nudes on Rocks, and the sound design of small houses in San Francisco Hills.

Carl Baumann shows brilliant watercolor landscapes and abstractions. There are also at the Museum Charles Surendorf's posters (on the Serve in Silence theme) from the Federal Arts Project, and Carleton Lehman's mural for a Privates' Recreation Club at Fort Ord, with studies. The studies, especially the large cartoon, are much more interesting than the finished product.—DOROTHY PUCCINELLI.



## announcements

RUSSIAN WAR RELIEF, INC., announces the formation of an Art Committee. The well-known painter, George Biddle, is honorary chairman. Chairman of the Committee is Roland McKinney, Director of the Los Angeles County Museum. Members of the Committee are: Walter C. Arensberg, Charles Boyer, John Entenza, Arthur Miller, Thomas Mitchell, Herman Reuter, Edward G. Robinson, Norma Shearer, Earl Stendahl, Paul Lewis Clemens, Milt Gross, William Pomerance, and McDonald Wright. Secretary is Frank Perls, Hollywood art dealer.

The first project of the Art Committee of Russian War Relief will be an exhibition of posters collected from all the twenty-six United Nations, to start the first week of August, 1942.

These posters represent the best efforts of the Democratic Nations in the all-important field of propaganda and morale. The Legations of the United Nations in Washington, D. C. have already indicated their desire to cooperate with Russia War Relief in this matter. This is the first time such a collection will have been assembled in this country. Posters from ten countries have been received; the others are on the way.

The theme of these posters should incorporate the "Spirit of 42," the spirit which Vice President Wallace so magnificently stated in his famous Free World Speech. "This is a fight between a free world and a slave world . . . and so in 1942 the world must make its decision for a complete victory one way or the other. . . . It is my belief that every freedom, every right, every privilege has its price, its corresponding duty without which it cannot be enjoyed."

Three War Bonds, a \$100 one, a \$50 one, and a \$25 one, will be awarded, which have been donated by members of the Art Committee. Mr. Roland McKinney will act as Chairman of the jury. Posters should be sent to the Frank Perls Gallery at 8634 Sunset Blvd. Further information can be obtained at Frank Perls Gallery or at the Hollywood Office of Russian War Relief, 8647 Sunset Blvd.

AN EXHIBIT OF TEN NEW ROOMS, presenting late designs in furniture, will be opened to the public by Grosfeld House of Los Angeles some time in September. The date of the opening will be announced later.

THE FIRST EXHIBITION of oil paintings by Moise Kising, modern French painter who has recently come to Southern California, has been outstanding in its success at the James Vigeveno Galleries and will continue through August 9. The work of Dolye Goodman, a young American painter, will be shown beginning August 10. The showing includes oil paintings on Mexico and portraits of Michele Morgan and Akim Tamiroff. Photographs on Mexico by Marion Michele will also be on view.

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# notes

## IN PASSING

IT WOULD SEEM THAT this whole business of camouflage is in "the bird on Nellie's hat" stage. Disregarding the success with which such matters have been handled where bombs have been dropping for several years, the local boys prefer to start from scratch and from several points of departure. As a result, we are rapidly getting ourselves covered over with what seems to be a lot of old and very bad movie sets. In the midst of the confusion the few people who might possibly know what they are doing are forced to sit in one office after another and wait for interviews with little men who know all about camouflage, because they have read magazine articles on the subject.

Two local artists of considerable reputation, who are also accepted experts in the chemistry of color, have been bounced around on the bumpy air of petty officialdom for months. And, in the meantime, one after another, the factories have been turned into verdant forests and little villages and other unimaginative transparencies that are evidently so bad that the authorities have been forced to put up a ring of barrage balloons just in case. This "belt and suspenders" school of thinking makes our vitals stand out like the nose on W. C. Fields, and it would be a moron enemy who could miss much on a quick tour of the region.

One of the several curses of our present situation is the small army of incompetents who, with great regard for their own precious hides, got there first and are now in a position to make decisions in several vital fields where in peace time their talents would rate them only slightly higher than the office janitor. Over night, every little purveyor of market furrowings became experts on public relations and how to sell a war.

The really first-rate men in the field are saving up for nervous breakdowns because they are forced to work with pompous little stinkers whose background extends from here to there in a measurement which can be made between the thumb and forefinger held very close.

Now that the first terrific rush is over and we are settling down to the long process of winning a desperate war, it is to be hoped that those many experts who have been passed by will be allowed to offer their services to do jobs that have to be done and the jobs that have to be undone if any sense is to be made out of them. There are architects and engineers, designers and artists, and writers, and crafts people whose contributions can and will be of enormous value. For months now they have been filling out one form after another, have been counting and recounting, and noting down on a dozen different application blanks the number of fingers and toes they had on last examination.

There is a retired research chemist in our neighborhood. He is 52 and more vigorous and thoughtful than most men of 40. He was interviewed the other day by a little gent who was formerly a high school chemistry teacher, who turned him down flat. What the little chemistry teacher did not know or remember was that this very same man had seven years ago thrown him out of a research laboratory for inexcusable incompetence. Another man who has built bridges and tunnels and God knows what by way of large construction projects was asked to take a competence test given by a recent graduate of Stanford. The old engineer was asked to sit down and fit blocks together to see if he knew the old story of the round peg in a square hole. All this to the accompaniment of the irritating, supercilious chatter of the examiner. The older man, who had worked with and had charge of crews of hundreds of men, picked up the blocks one by one and with deliberate aim and great precision bounced them off the head of his tormentor. The notation on the form read: "Temperamentally unstable, unsuited for precision work, and given to violence."

We suppose that all this will be adjusted in time, but we are becoming acutely aware of the fact that the time is now.

# HOW TO BEAT HITLER

WE, WHO IN A FORMAL or an informal way represent most of the free peoples of the world, are met here tonight in the interests of the millions in all the nations who have freedom in their souls. To my mind this meeting has just one purpose—to let those millions in other countries know that here in the United States are 130,000,000 men, women and children who are in this war to the finish. Our American people are utterly resolved to go on until they can strike the relentless blows that will assure a complete victory, and with it win a new day for the lovers of freedom, everywhere on this earth.

This is a fight between a slave world and a free world. Just as the United States in 1862 could not remain half slave and half free, so in 1942 the world must make its decision for a complete victory one way or the other.

As we begin the final stages of this fight to the death between the free world and the slave world, it is worth while to refresh our minds about the march of freedom for the common man. The idea of freedom—the freedom that we in the United States know and love so well—is derived from the Bible with its extraordinary emphasis on the dignity of the individual. Democracy is the only true political expression of Christianity.

The prophets of the Old Testament were the first to preach social justice. But that which was sensed by the prophets many centuries before Christ was not given complete and powerful political expression until our Nation was formed as a Federal Union a century and a half ago. Even then, the march of the common people had just begun. Most of them did not yet know how to read and write. There were no public schools to which all children could go. Men and women cannot be really free until they have plenty to eat, and time and ability to read and think and talk things over. Down the years, the people of the United States have moved steadily forward in the practice of democracy. Through universal education, they now can read and write and form opinions of their own. They have learned, and are still learning, the art of production—that is, how to make a living. They have learned, and are still learning, the art of self-government. “The Common People Are on the March.”

If we were to measure freedom by standards of nutrition, education, and self-government, we might rank the United States and certain nations of Western Europe very high. But this would not be fair to other nations where education has become widespread only in the last 20 years. In many nations, a generation ago, nine out of ten of the people could not read or write. Russia, for example, was changed from an illiterate to a literate nation within one generation and, in the process, Russia's appreciation of freedom was tremendously increased. In China, the increase during the past 30 years in the ability of





**BY HENRY A. WALLACE, VICE PRESIDENT OF  
THE UNITED STATES, AN ADDRESS DELIVERED  
TO THE FREE WORLD ASSOCIATION ON MAY 8, 1942**

the people to read and write has been matched by their increased interest in real liberty.

Everywhere, reading and writing are accompanied by industrial progress, and industrial progress sooner or later inevitably brings a strong labor movement. From a long-time and fundamental point of view, there are no backward peoples which are lacking in mechanical sense. Russians, Chinese, and the Indians both of India and the Americas all learn to read and write and operate machines just as well as your children and my children. Everywhere the common people are on the march. By the millions they are learning to read and write, learning to think together, learning to use tools. These people are learning to think and work together in labor movements, some of which may be extreme or impractical at first, but which eventually will settle down to serve effectively the interests of the common man.

When the freedom-loving people march—when the farmers have an opportunity to buy land at reasonable prices and to sell the produce of their land through their own organizations, when workers have the opportunity to form unions and bargain through them collectively, and when the children of all the people have an opportunity to attend schools which teach them truths of the real world in which they live—when these opportunities are open to everyone, then the world moves straight ahead.

But in countries where the ability to read and write has been recently acquired or—you know that 62 per cent of the people in this world don't yet know how to read and write—where the people have had no long experience in governing themselves on the basis of their own thinking, it is easy for demagogues to arise and prostitute the mind of the common man to their own base ends. Such a demagogue may get financial help from some person of wealth who is unaware of what end the result will be. With this backing, the demagogue may dominate the minds of the people and, from whatever degree of freedom they have, lead them back into a most degraded slavery. Herr Thyssen, the wealthy German steel man, little realized what he was doing when he gave Hitler enough money to enable him to play on the minds of the German people.

The demagogue is the curse of the modern world, and of all the demagogues the worst are those financed by well-meaning wealthy men who sincerely believe that their wealth is likely to be safer if they can hire men with political "it" to change the sign posts and lure the people back into slavery of the most degraded kind. Unfortunately for the wealthy men who finance movements of this sort, as well as for the people themselves, the successful demagogue is a powerful genie who, when once let out of his bottle, refuses to obey anyone's

command. As long as his spell holds, he defies God himself, and Satan is turned loose upon the world.

Through the leaders of the Nazi revolution, Satan now is trying to lead the common man of the whole world back into slavery and darkness. For the stark truth is that the violence preached by the Nazis is the devil's own religion of darkness. So also is the doctrine that one race or one class is by heredity superior and that all other races or classes are supposed to be slaves. The belief in one Satan-inspired Fuehrer, with his Quislings, his Laval, and his Mussolinis—his gauleiters in every nation in the world—is the last and ultimate darkness. Is there any hell hotter than that of being a Quisling, unless it is that of being a Laval or a Mussolini?

In a twisted sense, there is something almost great in the figure of the Supreme Devil operating through a human form, in a Hitler who has the daring to spit straight into the eye of God and man. But the Nazi system has an heroic position for only one leader. By definition only one leader. By definition only one person is allowed to retain full sovereignty over his own soul. All the rest are stooges—they are stooges who have been mentally and politically degraded, and who feel that they can get square with the world only by mentally and politically degrading other people. These stooges are really psychopathic cases. Satan has turned loose upon us the insane.

The march of freedom of the past 150 years has been a long-drawn-out people's revolution. In this great revolution of the people, there were the American Revolution of 1775, the French Revolution of 1792, the Latin-American revolution of the Bolivarian era, the German Revolution of 1848, and the Russian Revolution of 1917. Each spoke for the common man in terms of blood on the battlefield. Some went to excess. But the significant thing is that the people groped their way to the light. More of them learned to think and work together.

The people's revolution aims at peace and not at violence, but if the rights of the common man are attacked, it unleashes the ferocity of a she-bear who has lost a cub. When the Nazi psychologists tell their master Hitler that we in the United States may be able to produce hundreds of thousands of planes, but that we have no will to fight, they are only fooling themselves and him.

The people are on the march toward even fuller freedom than the most fortunate peoples of the world have hitherto enjoyed. No Nazi counter-revolutionist will stop it. The common man will smoke the Hitler stooges out into the open in the United States, in Latin America, and in India. He will destroy their influence. No Laval, no Mussolinis will be tolerated in a free world. The people in their millennial and revolutionary march toward manifesting here on earth the dignity that is in every human soul, hold as their credo the Four Freedoms enunciated by President Roosevelt in his message to Congress on January 6, 1941. These four freedoms are the very core of the revolution for which the United Nations have taken their stand. We who live in the United States may think there is nothing very revolutionary about the freedom of religion, freedom of expression, and freedom from the fear of secret police. But when we begin to think about the significance of freedom from want for the average man, then we know that the revolution of the past 150 years has not been completed, either here in the United States or in any other nation in the world. We know that this revolution cannot stop until freedom from want has actually been attained.

And now, as we move forward toward realizing the Four Freedoms of this people's revolution, I would like to speak about four duties:

The duty to produce to the limit.

The duty to transport as rapidly as possible to the line of battle.

The duty to fight with all that is in us.

The duty to build a peace—just, charitable and enduring.

COALITION OF FREE PEOPLES:  
"THE UNITED NATIONS"

RUSSIAN REVOLUTION

ESTABLISHMENT OF CHINESE REPUBLIC

PERIOD OF "SOCIAL CONSCIENCE"

ABOLITION OF SLAVERY IN THE  
UNITED STATES

ABOLITION OF SERFDOM IN RUSSIA

ABOLITION OF SLAVERY IN THE  
BRITISH EMPIRE

GERMAN REVOLUTION

FRENCH REVOLUTION

DECLARATION OF INDEPENDENCE

INDUSTRIAL REVOLUTION: WIDESPREAD  
CHANGE IN ALL FIELDS OF HUMAN  
ACTIVITY

PARLIAMENT IN ENGLAND

PROTESTANT REFORMATION

GROWTH OF MIDDLE CLASS AND  
DECLINE OF FEUDAL ECONOMY

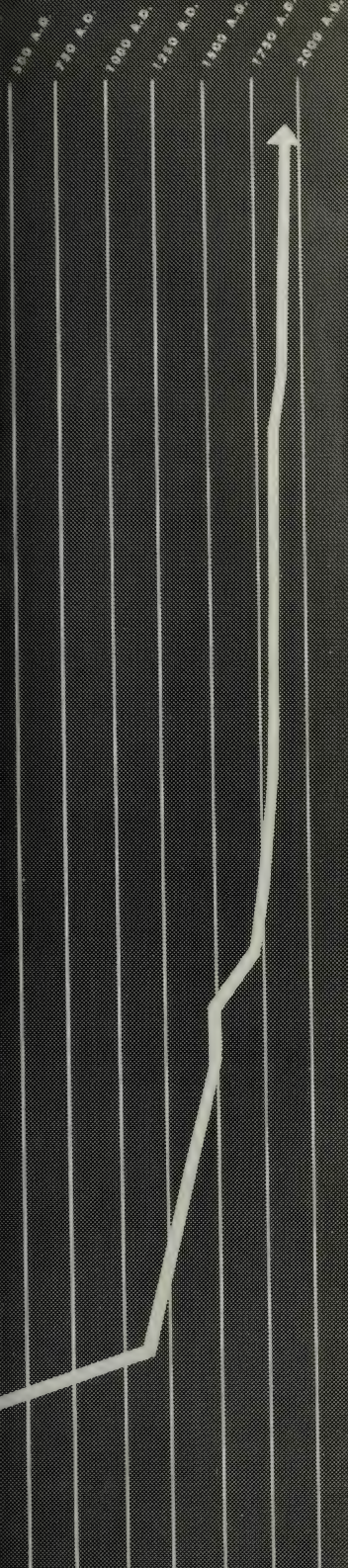
BEGINNING OF MODERN SCIENTIFIC  
THOUGHT

MAGNA CHARTA

BEGINNING OF UNIVERSITIES IN  
WESTERN EUROPE

GREECE: EXPERIMENT IN DEMOCRACY





The fourth duty is that which inspires the other three.

We failed in our job after World War No. 1. We did not know how to go about it to build an enduring world-wide peace. We did not have the nerve to follow through and prevent Germany from rearming. We did not insist that she "learn war no more." We did not build a peace on the fundamental doctrine of the people's revolution. We did not strive whole-heartedly to create a world where there could be freedom from want for all the peoples. But by our very errors we learned much, and after this war we shall be in position to utilize our knowledge in building a world which is economically, politically, and, I hope, spiritually sound.

Modern science, which is a by-product and an essential part of the people's revolution, has made it technologically possible to see that all of the people of the world get enough to eat. Half in fun and half seriously, I said the other day to Madame Litvinoff: "The object of this war is to make sure that everybody in the world has the privilege of drinking a quart of milk a day." She replied: "Yes, even a pint." The peace must mean a better standard of living for the common man, not merely in the United States and England, but also in India, Russia, China and Latin America—not merely in the United Nations, but also in Germany, Italy and Japan.

Some have spoken of the "American Century." I say that the century on which we are entering—the century which will come into being after this war—can be and must be the century of the common man. Perhaps it will be America's opportunity to support the freedoms and duties by which the common man must live. Everywhere the common man must learn to build his own industries with his own hands in a practical fashion. Everywhere the common man must learn to increase his productivity so that he and his children can eventually pay to the world community all that they have received. No nation will have the God-given right to exploit other nations. Older nations will have the privilege to help younger nations get started on the path to industrialism, but there must be neither military nor economic imperialism.

The methods of the nineteenth century will not work in the people's century which is now about to begin. India, China, and Latin America have a tremendous stake in the people's century. As their masses learn to read and write, and as they become productive mechanics, their standard of living will double and treble. Modern science, when devoted whole-heartedly to the general welfare, has in it potentialities of which we do not yet dream.

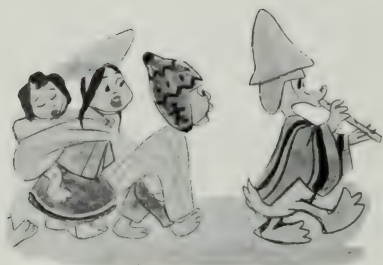
And modern science must be released from German slavery. International cartels that serve American greed and the German will to power must go. Cartels in the peace to come must be subjected to international control for the common man, as well as being under adequate control by the respective home governments. In this way, we can prevent the Germans from again building a war machine while we sleep. With international monopoly pools under control, it will be possible for inventions to serve all the people instead of only the few.

Yes, and when the time of peace comes, the citizen will again have a duty, the supreme duty of sacrificing the lesser interest for the greater interest of the general welfare. Those who write the peace must think of the whole world. There can be no privileged peoples.

If we really believe that we are fighting for a people's peace, all the rest becomes easy. Production, yes—it will be easy to get production without either strikes or sabotage; production with the whole-hearted cooperation between willing arms and keen brains; enthusiasm, zip, energy geared to the tempo of keeping at it everlastingly day after day. Hitler knows as well as those of us who sit in on the War Production Board meetings that we here in the United States are winning the battle of production. He knows that both labor and business in the United States are doing a most

(continued on page 38)

# SOUTH AMERICAN CARAVAN





FOUR OF THE TWELVE OR MORE Silly Symphonies Walt Disney is creating on Latin-American themes are already completed and are on their way for an initial showing throughout the countries from which their inspiration was derived. These films are the result of a three months film survey trip through Latin America last summer on the part of Disney and a group of his co-workers. Disney admits he is biting his fingernails awaiting the reaction of his Latin American cousins to his impressions of their respective countries. Disney says, "During our trip down there, they let us know they appreciated the fact that we actually came down to them for our knowledge; that we made an honest effort to find out from them something of what they considered the most colorful and representative in their culture, customs, music, color, and humor.

According to Disney and his fellow artists, the trip also taught them a great deal of what not to do. For instance, they found that Brazilians believe that too many North Americans have the erroneous notion that Brazil is a big jungle, with Rio set in the middle of it—a carnival city with dancing in the streets 365 days of the year. In addition, relatively few people in the United States have ever heard of samba music, or know that it is indigenous to Brazil. The average North American takes it for granted that tangoes and rhumbas are played exclusively all over South America.

In his Latin-American efforts, Disney is taking advantage of the musical research done by studio composer Charles Wolcott who accompanied him and, in every picture, is using music typical of the country involved. In his colorful Brazilian Silly Symphony, "Aquarela do Brasil," music is as important as the characters. Samba

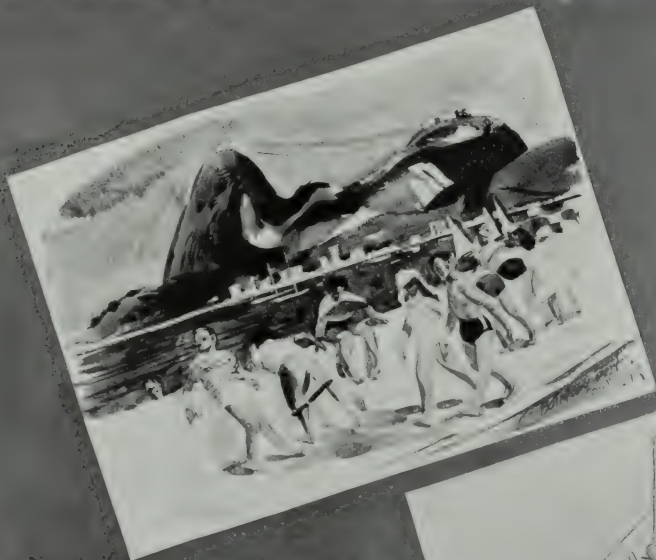


music played by a Brazilian samba orchestra, consists of some of the numbers purchased by the studio during the Brazilian sojourn. In this picture, Donald Duck as a North American tourist co-stars with a new Disney star—a Brazilian parrot named Jose Carioca. Jose is sophisticated, witty, wise, and engaging.

The first film to be completed on an Argentina theme is "El Gaucho Goofy," a light and airy "crackpot" affair wherein Disney's old standby twitterpate, Goofy, is seen as an American cowboy whisked to the land of the gaucho by the magic of the camera. There, Goofy learns how his gaucho brother's customs differ from his own. Several other subjects are in the fire which will give North Americans a glimpse of Argentine provincial color, types, and music as seen through the eyes of Disney artists.

Donald pops up in another of these new Disney vignettes. He is seen again as a North American tourist in the Lake Titicaca region of Bolivia. The inspiration for "Lake Titicaca" came from the sketches and paintings of artists Mary and Lee Blair, Herbert Ryman, and Jack Miller of the junketing Disney troupe, who took a side trip to Bolivia and Peru to photograph, paint, and sketch the life of that colorful region off the beaten tourist path. In Argentina, the group spent as little time as possible in the cosmopolitan center of Buenos Aires, preferring outlying regions where the true flavor of the country could be tasted. As a result, James Bodrero, Frank Thomas, and Larry Lansburgh spent considerable time in the Indian gaucho province of Salta in the northern Argentine, where Bodrero and Thomas painted and sketched, and Lansburgh learned gaucho customs and photographed typical costumes, customs, and the ways of gaucho horsemen.

(continued on page 37)





# music at war

CREATIVE ART TAKES ITS PLACE IN THE BATTLE FOR HUMAN FREEDOM

TSCHAIKOWSKY SPENT HIS LAST DAYS in the town of Klin in a house which the Soviet Government has preserved as a State Museum. On the door of that house in Klin, Tschaikowsky himself placed a notice. It read: "Not at home. Please do not ring." This notice was never disturbed until last November 25. On that day the Nazis came to Klin. If they read the notice—"Not at home. Please do not ring"—they paid no attention. They devastated the house of Tschaikowsky, destroying parts of many manuscripts very precious to us.

But their vandalism was short-lived. Twenty-one days later, on December 15, the Red Army re-entered the town of Klin. On March 1, 1942, the Tschaikowsky house was reopened with a concert of the composer's music, given by artists who traveled from Moscow especially for the occasion. Today, there is a new exhibit in the house of Tschaikowsky. It is called "The Destroyers of Culture," and it consists of the manuscripts torn or burned by the Nazis, the busts of Tschaikowsky, Glinka, and Glazounoff, broken by the Nazis, and pictures of the house in the condition in which the returning Red Army found it. You may be sure the citizens of the Soviet Union who see that exhibit do not forget or forgive what the Nazis have done. And you may say, "Yes, that is what war does to music."

But contemporary music in the Soviet Union suffers no such destruction. The American musician, Henry Cowell, has written that "the war appears to have accelerated musical activity in Russia in all forms, to a far greater degree than has ever been dreamed of elsewhere." Yes, this is true. Another American writer, Howard Taubman of the *New York Times*, has explained that "it was possible to call music so swiftly and effectively into service because there were a large number of active and well-organized musical groups in existence when the invasion began."

These groups were the many unions of composers throughout the Soviet Union, the many clubs in the factories, the many amateur musical organizations. All were immediately mobilized last June 22 to write songs for the army, to give concerts at assembling points of troops, and in the hospitals, and at the front. Musical brigades of professional performers were quickly formed to travel in units wherever the Red Army was fighting. One ensemble of folk instrumentalists gave 29 concerts in nine days at the front—sometimes in weather 34 degrees below zero!

In the first few days of the invasion, hundreds of new army songs were written. The most popular with the troops today seem to be Blanter's "Song of Revenge," Alexandrov's "Sacred War," and Byely's "Ballad of Captain Gastello," a song about a Soviet pilot who rammed his burning plane into an oil storage tank—and so met his death.

The Red Army men like the traditional folk songs of their country as well, and the familiar classics are always in demand at the front.

But not all contemporary music in the Soviet Union consists of war songs. War may make the physical conditions of musical production more (continued on page 38)

BY ANNEMARIE EWING



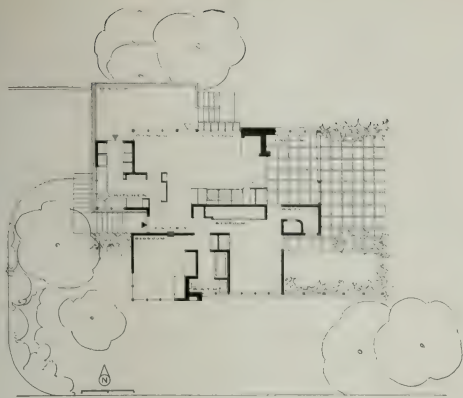
*Photographs by Julius Shulman*

## SMALL HOUSE IN A FOREST

**OWNERS:** Mr. and Mrs. Robert D. Stevens; **LOCATION:** Los Angeles, California

**DESIGNER:** Rodney Walker; **COST:** \$5,500





The design for this house presented a distinct and unusual challenge to the designer. The problem was to take full advantage of the site without losing a sense of enclosure. No unsightly roofs or streets had to be screened, no obscure view had to be given accent, and no street noise or lack of privacy had to be taken into consideration. The view is magnificent in every direction. It encompasses the entire San Fernando Valley to the north and Coldwater Canyon and the Santa Monica Mountains to the south. The eastern end of the house opens to an outdoor area shaded by oak trees. In placing the outdoor living spaces, protection from prevailing south winds was necessary. The carport on the northeast corner provides a deck for dining and easy access to the house by the front entry or service door. A brick and glass wall protects the outdoor area and the private garden that adjoins the master bedroom. Unity of the entire indoor and outdoor living areas is achieved by the use of folding doors between living room and indoor patio and sliding doors that open from the patio to the outdoor terrace. The convenient location of the entry allows easy passage to the service and living sections of the house.

The exterior is of redwood and brick with copper fascia. The living room is in beaded redwood contrasted with smooth butted redwood panels. Bedrooms and garden room are finished in Douglas fir panels. All lighting is flush, indirect, or a combination of the two. The ventilating system takes advantage of the south wind to draw air from each room through ventilators in or near the ceilings.



# MODERN HOTEL ROOMS



FINE COLOR COMPOSITION and a first-rate approach to modern interior design have shown what can be done with hotel accommodations. There has been a complete elimination of a transient and temporary feeling that is usually found in such quarters. Practical problems of livability and comfort have been solved by an intelligent arrangement of a few remodeled pieces combined with custom-built designs and accessories.

The room at the left has gray carpeting and walls of Chinese grass cloth. The ceiling of plaster and combed wood is painted gray. The large chairs on each side of a brown lacquered table are upholstered in natural colored high pile fabric. The foreground table is brown lacquer with red formica top. Built-in furniture is in blue-gray lacquered finish. The couch is covered in chartreuse material.

Blue is the dominating color in the dressing room shown at the lower left. Walls are papered in blue and the floor is covered in blue carpeting. The material used for curtains and couch covering is a cotton plaid of blue, red, gray, and yellow. Furniture is bleached mahogany.

In the room below, the floor covering is dark red and the walls are Chinese grass cloth. Chartreuse fabrics are used on the sofa and for the drapes. End tables and desk are bleached Philippine mahogany. Lamps are brown suede leather.

The color scheme in the room shown at the right on the opposite page is gray with accents of red and yellow. The davenport is covered in a hand-woven natural colored fabric. The coffee table is brown lacquer with red formica top and the floor lamps are satin chrome. The desk is blue-gray lacquer. The corner sofa pictured below is green and the end tables are natural wood. Table lamps are wood weave with silk shades. Coffee table is lacquered in olive green.





photographs by Julius Shulman



**OWNERS**

**The Beverly Hills Hotel**

**LOCATION**

**Beverly Hills, California**

**INTERIORS**

**LASZLO, INC.**

**Designed by Paul Laszlo**

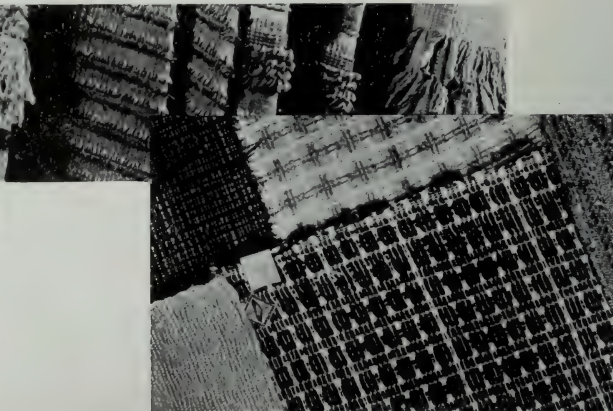
# modern fabrics

Maria Kipp, working quietly at her looms, has succeeded in contributing to the fine standards of the craft work of Southern California. Her patterns and techniques are the result of a rich background in the art of weaving. She has in turn served all of the apprentices within her craft—she has worked with raw materials, has been an expert spinner, a dyer, and finally a designer of fabrics.

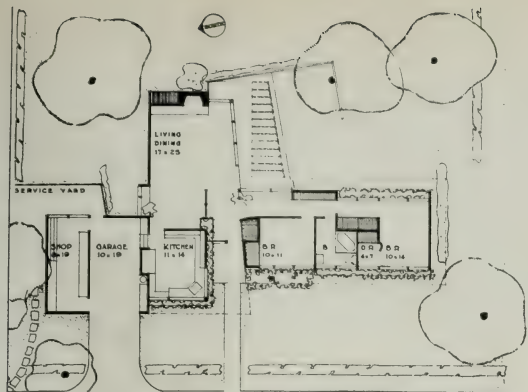
Since 1924 she has worked in Southern California operating her own looms and developing new and modern approaches to the problems of her craft. While there is a definite “custom” feel in her textures, they are nevertheless produced for commercial competition. She works in linen, wool, silk, rayon, and in any material that can serve the purpose of her highly original designs that are created for individual demands.



*Photographs by Ralph Samuels*







## HOUSE IN THE FOOTHILLS

The house is built on a gentle slope with a panoramic view of rolling foothills to the east.

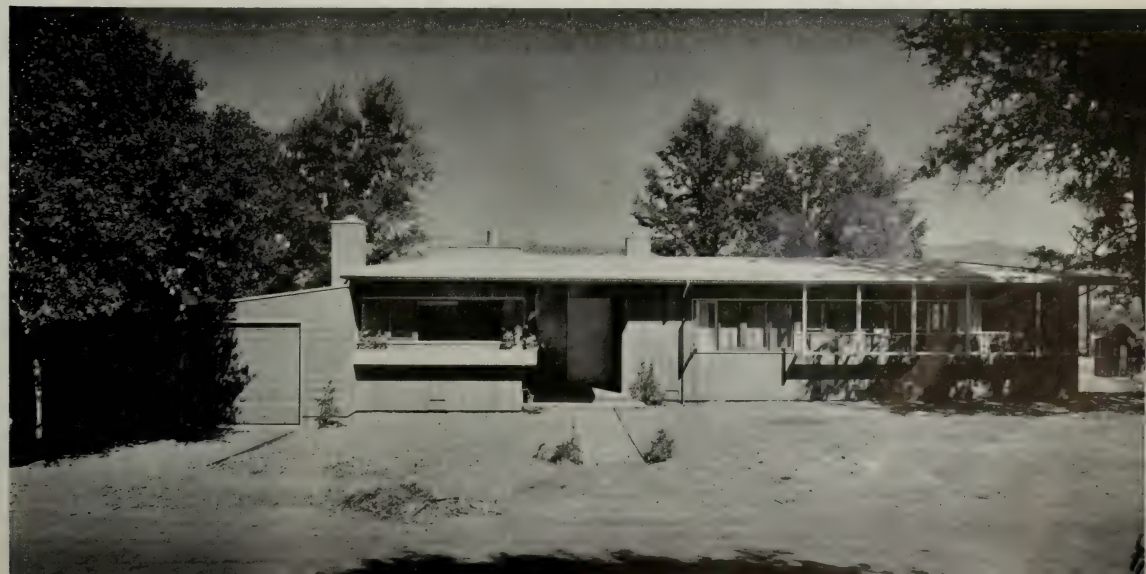
The family, consisting of mother, father, and a young child, needed a house that provided the most possible living space within a limited budget. Special requirements were for large storage spaces, a big kitchen, and a work area for the husband.

Flexibility of the plan was accomplished through the use of screens and planting boxes at the entry and over the cabinets and cases in the bedroom and hall. This establishes and calls attention to the emphasis on the relation of interior and exterior. The general feeling of the plan is restful and free, permitting natural and effortless extension of the family activities to the out of doors.

The structure is wood frame. Siding is redwood resawn, stained soft blue-green. The trim and sills are golden tan, sash and mullions, henna. The roof is tar and marble chip in gray. All ceilings are insulated with rock wool. The interior is of California pine plywood with a grayish-pink filler rubbed and waxed. The entry and dining space walls are soft gray, pink, and blue plaid.

*Photographs by Roger Sturtevant*

**OWNERS: MR. AND MRS. LAWRENCE WILDBERGER; LOCATION: UKIAH, CALIFORNIA; ARCHITECT: PHILLIP JOSEPH OFFICE OF DINWIDDIE & HILL, JOHN EKIN DINWIDDIE, ARCHITECT; ALBERT HENRY HILL, ASSOCIATE**



# COMMUNITY PROJECT

VICTORY GARDENS: NORTH HOLLYWOOD, CALIFORNIA







*Photographs by Julius Shulman*

The Federal Housing Administration, recently incorporated within the National Housing Agency and under the direction of Mr. Blanford, has in recent years based its grants and loan insurance judgments upon the sales statistics of the past. Now it becomes increasingly evident that current and post war conditions will hasten the eclipse of obsolescent building and living modes. Only vision into the future, not into the past, will yield any measure of security.

This subdivision, erected near the Lockheed Aircraft plant by the Progressive Builders, Inc., has pioneered against the over-conservative restrictions of present procedures and the result will undoubtedly last longer and more easily conform to the post war world.

Designed and carefully planned by Richard J. Neutra for the needs of defense workers, this is a Federal Housing Authority Title Six project. The homes are reasonably priced and represent a good solution of the problem of quarters for workers.

Through the intelligent use of proportion and extensive shaded window areas, the apparent spaciousness is much greater than is commonly found in houses within this price range. With two bedrooms and bath, each house has a minimum of hall space and a maximum weather-protected exposure to the rear garden.

The harmonious integration and grouping of the houses and quadruple garages is a distinct improvement over many mechanically repeated schemes, and proves the value of an architect's care for site as well as for dwelling plans.

OWNERS AND BUILDERS: PROGRESSIVE BUILDERS, INC.

ARCHITECT: RICHARD J. NEUTRA

# ROSE HILL COURTS



Los Angeles, California

A War Housing Project for the

HOUSING AUTHORITY OF THE CITY OF LOS ANGELES

Erected Under the Supervision of the National Public Housing  
Authority

Architects: W. F. Ruck, chief architect; Claud Beelman, associate  
architect.

General Contractor: L. F. Dow Company

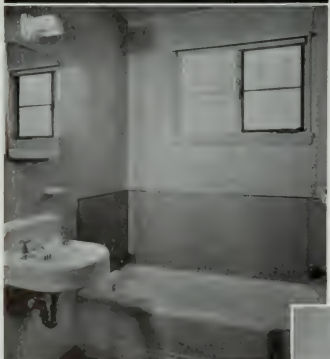
This project, recently completed and dedicated, provides 100 living units for war workers and their families in one of the most important industrial areas in Los Angeles. There are 16 buildings, housing 28 three-room apartments, 48 four and a half room apartments, 20 five and a half room apartments, and four six and a half room apartments. One of the buildings will be used for administration and community facilities.

The architect took full advantage of the fact that the site is situated in hilly country. Careful attention was given to contour, inasmuch as the entire project can be seen as a whole when it is approached from any direction. Likewise, careful attention was given to the colors used on the exteriors. Trim on one building becomes the predominating color on the next, thus avoiding monotony.

Buildings have concrete foundations, wood for walls and floor and roof construction, colored cement work, plywood linoleum base, wood medicine cabinets, sound insulation, steel sash, built-up composition and gravel roofing, plaster interior and exterior walls, interior tile work, Olcott's chromo-tile in baths and kitchens, Marlite waterproof wallboard above all bathtubs, portable incinerators, gas ranges, water heaters, refrigerators and console heaters and hardwood floors. It is an "all-gas" project.

Particular attention also was given to the selection of materials used throughout the project and subcontractors chosen. The results are living quarters that are simple, efficient, and highly livable.

The use of Marlite, manufactured by Marsh Wall Products, Inc., above the baths is a good example of this. Marlite, long used for creating beautiful interiors, is a hard but flexible synthetic glazed surface permanently integrated to a treated Masonite tempered presd-wood base. The highly glazed surface is finished by an exclusive



*Photographs by Julius Shulman*



treatment which completely seals the pores so that moisture and dirt cannot penetrate. Acids, alkalis, and non-abrasive cleaning compounds are repelled, thus insuring a stain-proof, easy-to-clean surface which will retain its appearance for years.

Marlite has been installed in several outstanding western projects, including the Roosevelt Base Terminal Island galley, scullery, shower rooms and wash rooms. The company has available  $\frac{1}{8}$ -inch,  $\frac{3}{16}$ -inch, and  $\frac{1}{4}$ -inch material with high heat baked plastic finish, which is low in cost and will permit wide use in low cost housing projects. Its  $\frac{3}{16}$ -inch material can be applied directly to studding and, being prefinished, saves the cost of painting. These materials are approved by the Federal Housing Authority and other federal agencies.

The company recently made available non-metal shower compartments at low cost for use in housing projects. These have been approved by the National Housing Agency, Federal Public Housing Authority, for use in 1,000 war apartments in the Vallejo area. By eliminating painting, through prefinishing, the use of these "war panels" saves many man-hours of work on war construction projects. Another example of careful selection on the project was the award of the electrical contract to the C. D. Draucker Company, which supplied and installed all the electrical equipment. The company does all kinds of electrical work—industrial, commercial, pole line and underground—and is well known for its petroleum refinery electrical installations. It is the electrical contractor for the large U. S. Naval Ammunition Depot at Hawthorne, Nevada, now in the third year of construction.

During the last 20 years the company has performed on contracts from Alaska to Mexico, the majority of them involving complete installations for commercial, industrial, and public buildings, line construction and sub-station erection. For instance, the current Hawthorne, Nevada, ammunition job, costing nearly \$250,000, calls for all power and lighting equipment for powder magazines, fixed ammunition depots, projectile magazines and high explosives magazines. Every piece of metal, ranging from concrete reinforcing steel to door knobs, is grounded to remove explosion hazards.

Another recent contract, of less spectacular nature but equally exacting, covered complete electrical work in the U. S. Veterans Administration auditorium at Sawtelle, California. Others embrace the new Richfield Oil Company refinery, a power plant at Seward, Alaska, generating plant and lines at the Dale Lake plant of Desert Chemical Company, and at the new Los Angeles plant of the Mission Dry Corporation.

Among earlier projects handled by the firm were the installation of 18 sub-stations between Hayfield and Parker Dam for the Metropolitan Water District. The power lines had to be erected before roads were built, which meant moving 15-ton transformers by multi-tractor over desert hills, sometimes at the rate of only 200 feet a day. At one point the entire top of a rock hill had to be blown off before the sub-station could be installed.

It is obvious that the broad background of the Draucker organization

made it a logical choice to do the fast work necessary at Rose Hill Courts. The larger proportion of the men comprising the installation and erection crews have been employees of the company for many years—and the combined electrical engineering experience of the executive staff, if individually added together, would antedate the discoveries of Benjamin Franklin.

Landscaping was done by the Jannoch Nurseries, sheet metal work by the Atlas Cornice Works, painting by Roy Watson and D. Zelinski & Sons, flooring by L. D. Reeder Company, roofing by Eugene Meloeny Company, plastic tile by Olcott's, Inc., and plastering by G. R. Harris. Others active on the project were E. Willardson, plumbing; Dean Sadler, concrete; Hammond Lumber Company and E. K. Wood, lumber; Carter Hardware Company, hardware; J. G. Pomeroy Company, porcelain lighting fixtures; Riverside Cement Company, concrete, and Trumbull Electric Manufacturing Company, electrical equipment.

## PRODUCTS AND PRACTICES

### ILG BLACKOUT VENTILATION

America is learning lessons in ventilation from this war—as war work swings into high speed, offices and plants are subjected to excessive crowding. More people, more machines, more material are packed into limited floor space. In one office, designed to accommodate twenty-five desks conveniently, there may be as many as fifty desks sandwiched in. Tool rooms, machine shops, foundries, assembly lines are crowded with new workers, new machinery. Stockrooms and warehouses are bulging with supplies and finished parts.

All of this "war-crowding" is leading to the need for better ventilation. When just a few people occupy a large area, the lack of completely adequate ventilation is not noticeable. When, however, the number of people in that given area is doubled, tripled, or quadrupled, inadequate ventilation immediately brings about a critical condition. Bad air, odors, excessive heat are depressingly apparent and result in fatigue of workers, an increase in scrapped products, a decrease in production levels.

Where inflammable materials are stored, crowding may bring about a concentration of fumes which presents the danger of explosion from a careless spark. Few people stop to realize that an explosion never happens out-of-doors, where air dilutes the fumes and prevents a concentration of them. By similarly diluting the air indoors through rapid air change, dangerous concentrations of fumes can be eliminated.

With this picture in front of us, we have a foundation upon which to build in visualizing the opportunities for blackout ventilation of plants and offices. Here we have war-work buildings bulging with additional workers, machinery, raw or finished materials—with ventilation generally inadequate to handle the extra load. On top of that, for blackout precautions, windows are painted and closed, or boarded up, or shuttered, or provided with light-tight (and usually air-tight) shades or blankets. The only air inlets are normal building openings (spaces around window frames, door frames, etc.) and even some of those are blocked.

In normal times, such stifling of incoming air would be detrimental. Under war-crowding, an almost impossible situation develops which presents a serious problem for management. With every hour of productive time vitally necessary to build ships, planes, tanks and munitions to blast the Axis, any time lost during trial or actual blackouts delays the day of ultimate victory. It is obvious that if conditions within a building make it impossible to continue operations at near peak efficiency during "alert" or blackout periods, our nation suffers. Such delay in one plant might be comparatively unimportant, but when one adds up the time lost by many plants in a large blackout area, then adds to that the delay and confusion arising in plants in other parts of the country because parts from plants in the blackout area do not arrive on schedule, the total time wasted in our war effort becomes a staggering sum.

As in all problems concerning ventilation, there are many theories as to the correct method of ventilating a blacked-out building. A very well known manufacturer of self-cooled motor propeller fans has developed a system of sensible ventilation that is proving effective wherever installed, because it provides controlled air change. Considering only air moving or ventilating systems, the choice apparently lies between (1) an exhaust system where outside air is pulled in through inlets, circulated and forced out by propeller fans, or (2) a system whereby outside air is forced in, then allowed to circulate and filter out of the building by gravity. Of the two, the former, or exhaust system is most applicable to modern industrial applications, as it insures rapid removal of air impurities while providing a stimulating supply of fresh, invigorating air. Perhaps the simplest type of blackout ventilation is the system which was engineered for several coast factories by the Ilg Electric Ventilating Co. While this system is simple to engineer and install, it has proved its effectiveness and economy under actual blackout conditions. Air inlets, equipped with sheet steel blackout hoods, are provided on all outside walls, properly positioned to avoid short-circuiting of air currents. Located on the roof are Ilg Power Roof Ventilators, a standard product consisting of a propeller fan in a weather-proof penthouse. The size and number of Power Roof Ventilators are determined by the size of the building to be ventilated as well as by the rate of air change desired. Each of the Power Roof Ventilators is provided with a blackout hood to prevent light transmission. With this type of system (featured by Ilg for nearly forty years as "Sensible Ventilation") air is pulled in through the air inlets, circulated through the building and forced out of the Power Roof



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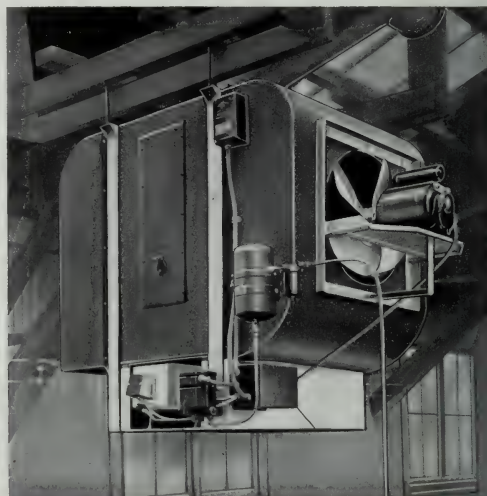
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Ventilator, along with excessive heat, odors, steam, dust, harmful vapors, smoke, etc.

A power system, it provides ventilation that is positive and uniform even under weather conditions which might seriously reduce the effectiveness of gravity systems. And, equipped with an enclosed, self-cooled motor, the Power Roof Ventilators will satisfactorily handle the removal of air which is heavily laden with steam, moisture, smoke, gases or fumes without danger of overheating or of being affected by moisture condensation. One important feature of the Ilg Blackout Ventilation System is that it is not wholly an "emergency" purchase. After the war is over, owners of Power Roof Ventilators may replace the blackout hoods with standard Ilg shutters and have a power ventilation system which will function just as long and as efficiently as a similar system ordered for normal ventilating purposes.

It is interesting to note, too, that in the buildings where this "emergency" blackout ventilation equipment is installed, management has been agreeably surprised by the results. Even under war-crowded conditions, the rapid change of air has produced more effective ventilation than was possible in the same building under normal conditions with antiquated air moving equipment. And that's one big reason why it was stated at the beginning of this article that "America is learning lessons from this war." Emergency equipment is educating management and employees alike to the advantages of proper ventilation.

#### **NEW CEILING TYPE FURNACE BY LITTLE**



It is well known that for industrial heating purposes, excellent results can be obtained with the use of furnaces suspended from the ceiling. In addition to saving floor space, overhead heating units also provides very rapid distribution of heat, which maintains more even temperatures throughout the working area. Critical materials are saved because ceiling units eliminate the use of duct work. Men connected with the building trade, who have seen these advantages demonstrated by gas-fired overhead heating units, therefore will be interested in the announcement of the new oil-burning Little CF-120 ceiling type furnace. Primarily, this unit is intended for factories and general industrial use where no combustible dust or vapors are present. CF-120 oil-burning ceiling furnaces can be installed quickly and economically, are factory assembled, require no ducts and provide the maximum of workable area per square foot of floor space. With the conversion of warehousing facilities to production uses, it is evident that the installation of adequate heating facilities is often a necessity. Where the use of gas is restricted, CF-120 furnaces will readily accomplish conversion, by providing adequate warmth for war-time workers.

CF-120 oil-burning ceiling furnaces were recently tested in a room of 10,108 cubic feet capacity. From a cold start, the CF-120 furnace accomplished a 30° temperature rise in eleven minutes. Observers especially noticed the even distribution of heat throughout the entire area. The burner employed in these units is the vaporizing type, which requires no motors, blowers or fans for operation. The burner is listed by the Underwriters' Laboratories for ordinary

#### **Two More Alabax War Housing Projects**

Alabax Porcelain Lighting Fixtures are being used to conserve metals on the Roso Hill project in Los Angeles and on Cal. 4105-X at Compton. Alabax gives good medium-priced lighting.

#### **J. G. POMEROY COMPANY**

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No. 3 furnace oil, or its local equivalent, 27" Diesel. The movement of air is accelerated by a blade-type, motordriven fan, which propels the air across the heating chamber where the casing deflects it downward. Warmth is thus driven to the floor and spreads out to the edges of the room where the air rises and tends to return to the furnace.

The photograph above shows a typical installation.

#### WILLIAMS ADVISES MECHANICAL DRAFT

When the government order prohibiting the use of gas heating in new buildings thrust oil heating on California recently, the Williams Radiator Company of Los Angeles, one of the outstanding manufacturers of gas heating equipment, immediately began a survey of the oil heating situation. It studied particularly the experience in cities which have used oil heating over a period of years.

One veteran oil man interviewed said that once oil heating is established in the Los Angeles area it will be a permanent factor. However, he admitted that in his city many of the oil installations had since been converted to gas. Another veteran oil man said it is likely that all oil heating installations in this area ultimately will be converted to gas, an opinion based on observation of old installations. However, he noted that oil heating equipment now available is better than that formerly used and stands a chance of being used permanently. Both opinions indicate that any oil burning heating system installed in this area should be readily convertible to gas.

With reference to oil floor furnace heating the two veteran oil heating men agreed the outstanding difference between a successful and an unsatisfactory oil floor furnace installation is in whether mechanical provision is made to bring sufficient air to the burner for proper combustion and to quickly induce air movement up the flue. Equipment for this, consisting partly of a very small electrically driven fan, is called "mechanical draft." The absence of any mechanical provision for air movement to the burner and up the flue, thus depending upon the heat from the burner to create a draft in the vent flue, is called "natural draft."

The flue to an oil floor furnace for a one story building usually contains three or four feet of horizontal vent pipe and about 18 feet of vertical pipe, six inches in diameter. Such a flue contains a considerable volume of air which must be heated during cold weather to induce a draft. Without a mechanical draft, the heat from the burner must be depended upon to create a draft up the flue. The "natural draft" may take half an hour to begin to function. That is likely to be disappointing when heat is most needed. A mechanical draft would start air movement up the flue at once.

Oil is a comparatively crude fuel, very rich in carbon. Good combustion is possible only by bringing the requisite amount of oxygen to the carbon. This involves moving a considerable volume of air. In a floor furnace this is accomplished by employing a small fan to project the air to the oil at the burner, the air movement thus created then serving to create a draft up the flue.

The Williams Radiator Company can supply floor furnaces for either "natural draft" or "mechanical draft" but for the small additional cost it recommends mechanical draft on floor furnaces.

#### NEW LOW COST CELOTEX SIDING

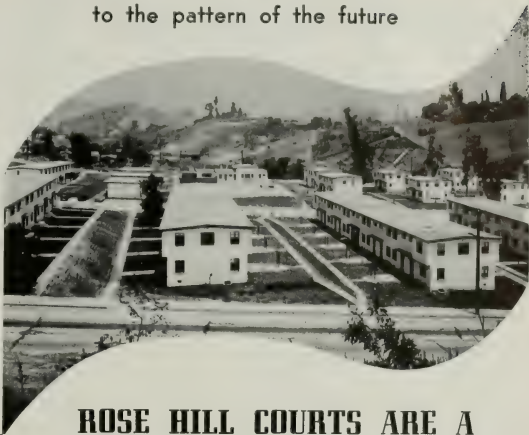
A new, low cost siding material with a colorful and waterproof mineral granule surface that eliminates painting has just been put on the market by The Celotex Corporation of Chicago, according to an announcement by Marvin Greenwood, general sales manager. The new product, called Celotex Mineral Surfaced Backer Board, can be used over any kind of sheathing. For temporary construction, it may be applied directly to framing, provided the studs are on 16-inch centers. The product consists of two sheets of heavy roofing felt, saturated with an asphaltic compound and bound together with a high melting-point asphalt adhesive. The outer surface of the sheets then receives an extra coating of asphalt, into which are embedded mineral granules. The granule surface is currently available in two colors, buff and brown. On projects requiring large quantities, the board can be manufactured in other colors, including those on the list of standard camouflage roofing colors. Celotex Mineral Surfaced Backer Board is economical in cost and can be applied rapidly because the units are large in size and light in weight. It is suitable for siding army barracks and other military buildings, factory structures, low cost housing and temporary structures of many kinds. The new product is  $\frac{5}{16}$  inch thick and is available in two widths: 3 and 4 feet. Five lengths are available in each width: 6, 7, 8, 9, and 10 feet.

#### GUIDE FOR CHECKING WOODWORK VALUE

What is believed to be the first authentic nation-wide survey and compilation of latest information concerning the proper care of woodwork has just been completed by Ponderosa Pine Woodwork, a non-profit organization, located at 111 West Washington Street, Chicago. The purpose of the survey was to gather unbiased, authoritative information and to issue it in a convenient form for the use of architects and others. Entitled "Pointers on Care of Woodwork," the compilation is available to architects free of charge. Starting with the impor-

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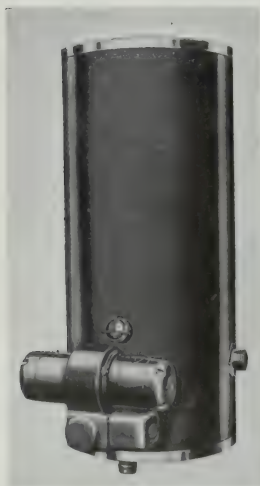
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tant matter of the toxic preservation of wood, the information presented in the folder lists details of woodwork care all the way from the storing of woodwork in warehouses to their final installation and painting. Even such matters as the proper handling of windows and doors and the renewing of surface finishes are covered. Good woodwork, with proper selection of treated products and the proper care, should be a lifetime investment. "We believe that this folder, 'Pointers on Woodwork Care,' will prove of value to architects in making sure that their clients receive proper value in the woodwork they install," said Fred C. Anderson, director of Ponderosa Pine Woodwork, in a recent interview. "Because we wish this folder to be of the broadest possible use, we have been very careful to eliminate any commercial references. This, we think, will enhance the usefulness of the folder for architects, since in using it they can be sure that the information has been carefully checked and is authentic in every way, without bias."

Copies of the folder may be obtained by writing to Ponderosa Pine Woodwork, 111 West Washington Street, Chicago.

### PRIMES, SEALS, FINISHES IN ONE COAT

A new paint product that primes, seals and finishes on any interior surface in one coat has been announced by American-Marietta Company, 43 East Ohio Street, Chicago. The product has been formulated for maintenance painting of industrial, institutional, and commercial properties, with qualities that permit ease of application with minimum labor. Designated Valdura Singlekote, it combines the hiding power and economy of water-type paints with washability,



durability, and performance of oil-type coatings. It may be applied to surfaces previously coated with calcimine or casein paints, provided the old covering is bonded or tight to the wall. While it easily covers dirt, it is not recommended for use on oily or greasy surfaces. High hiding power permits coverage of dark surfaces with a single coat, and the product is self-leveling. It sets within two hours, dries within 12 hours, and provides a dead-flat finish when viewed at a 90-degree angle. Interior surfaces that may be covered are plaster, concrete, brick, wallboard, wood, wallpaper and metal. Coverage is up to 750 square feet per gallon. Valdura Singlekote is packed in one-gallon cans, five-gallon pails and in drums. It is available only in white, but may be tinted with

alkali-resistant colors in oil. Packed in a concentrated form, one gallon of Valdura Singlekote provides five quarts of paint when mixed with one quart of turpentine or mineral spirits.

### WALLPAPER FACTORY MAKES BOMBS

Incendiary bombs dropped on Tokyo and other Japanese cities recently by Gen. Doolittle and his bombardiers were manufactured by United Wallpaper Factories, Inc., of Chicago, according to William H. Yates, president. In a special letter mailed to stockholders one of the most dramatic and extreme conversions of peace-time American industry to war-time production was disclosed—that of converting the manufacture of wallpaper to the manufacture of bombs. In reporting to stockholders, Yates stressed the fact that although United for more than six months has been manufacturing bombs and other munitions, it is still very definitely in the wallpaper business—still the largest manufacturer of wallpaper in the world. The letter pointed out that while wallpaper production went on simultaneously with munitions production, both operations were carried on in separate plants.

### BROCHURE: GLASS SPLINTER PROTECTION

The Clinton Carpet Company of Chicago has just released a new brochure entitled "Blackout, Air Raid Damage, and Glass Splinter Protection." This brochure offers for the first time a comprehensive and authoritative analysis of this vital war-time problem combined with a practical means for its solution through the use of the Ozite Air Raid Safety Blanket and Ozite blackout Blanket. So much confusion has surrounded this whole subject that this booklet will be of timely interest. The company will be glad to send a copy of the brochure to readers requesting it, if they write to Clinton Carpet Company, Merchandise Mart, Chicago.

### NEW MONSANTO TRANSPARENT PLASTIC

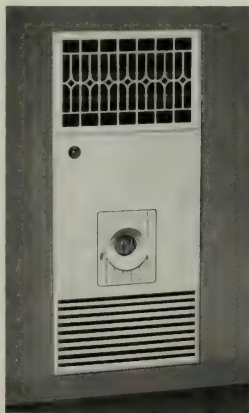
A new type window pane of transparent plastic laminated with wire mesh which will withstand the explosion of a 150-pound bomb eight feet away has been developed for use in military construction and industrial plants in potential air raid zones. The new material was developed by the plastics division of Monsanto Chemical Company in cooperation with the United States Navy to end the menace of flying glass, which experience in England revealed was one of the chief dangers in an air raid. Tested under vacuum shock conditions, it has stood up without appreciable damage under a 28-inch vacuum, while clear glass shattered at 15 inches and heavy, wire-reinforced glass at 26 inches. At the Navy's Bureau of Yards and Docks, a quarter-pound ball dropped from a height of 20 inches smashed ordinary glass, while it required a two-pound ball from a height of 42 inches to penetrate a pane of the reinforced plastic. Even then, the missile left a clean-out hole which could be repaired with cellulose tape with little loss in breakage resistance over a solid pane. The new material consists of standard, 16-mesh wire screening sandwiched between two sheets of Vuelite, Monsanto's transparent cellulose acetate sheeting originally developed for fluorescent lighting fixtures. Unlike the types of plastic-coated cloth and wire previously used to replace "bombed-out" glass in England, it is as clear and transparent as a screened window of glass and can be installed easily in any conventional multi-paned steel or wood sash. Sheets of the laminated plastic can be drawn or formed to almost any desired shape. For economy in manufacture,



however, panels of eight standard sizes are recommended, ranging from 9½ inches square to 19½ by 24½ inches. The standard panels are drawn with a quarter-inch flange which can be easily and quickly fastened to wood sash with an automatic stapler, then puttied to form a weather-tight, permanent installation. The new material is now being included in Navy specifications for new construction at navy yards and for demountable barracks. It will also prove highly useful in army construction, in air fields and industrial structures in potential air raid zones.

#### IDEAL OIL-BURNING WALL FURNACE

To meet the needs of the western building industry facing gas limitation order L-31, Ideal Heating Corporation, 807 East Gage Avenue, Los Angeles, has developed and placed on the market the Ideal In-a-Wall Dual Register Oil Furnace. This wall furnace is adaptable to both new and old construction, requiring no pit or basement—thus no danger of flooding during the rainy season. It requires no special baseboards, no cutting of floor joists and only simple furring. This unit should have a strong appeal to the home owner, for in addition to its neat, compact appearance (flush panel is only 20½x45½ inches) it has the special conveniences of "radio dial" heat control and easy access for lighting through a small hinged service door—with no necessity to remove any large panel. In addition to the white and ivory baked enamel finishes, the Ideal unit may be had in brass and bronze. The Ideal Dual Wall Furnace is made for FHA construction and has been tested and approved by the Los Angeles Fire Department. Its oil burner is quiet in operation and is approved by the Board of Fire Underwriters.



#### SOUTH AMERICAN CARAVAN

continued from page 22

In his completed Silly Symphonies, Chile is represented by a new character, a baby mail plane who has to fly the mail across the formidable Andes one day when his mother and father are "under the weather." For this one, composer Wolcott wove the sprightly Chilean *cueca*-type tunes into a score tapestry, and the Disney artists set the whole background of action from sketches they made of the incredible snow-covered Andes.

Over the entire trip, Disney and his group admitted that they made a supreme effort of fleeing from their own countrymen, of listening to no one on the subject of what Argentines, Brazilians, Chileans, or Peruvians were like, and of letting their Latin-American neighbors do the talking. That Disney earned their sincere good favor by pursuing such a policy is summed up in the words of one Argentine gentleman who said with twinkling eyes: "We'll even let you make a few mistakes with our gaucho, so long as you make us laugh."

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## HOW TO BEAT HITLER

continued from page 19

remarkable job and that his only hope is to crash through to a complete victory some time during the next six months.

And then there is the task of transportation to the line of battle by truck, by railroad car, by ship. We shall joyously deny ourselves so that our transportation system is improved by at least 30 per cent. There is going to some denying. You'll hear plenty about it soon.

I need say little about the duty to fight. Some people declare, and Hitler believes, that the American people have grown soft in the last generation. Hitler agents continually preach in South America that we are cowards, unable to use, like the "brave" German soldiers, the weapons of modern war with a holy hatred. But because of that fact and because Hitler and the German people stand as the very symbol of war, we shall fight with a tireless enthusiasm until war and the possibility of war have been removed from this planet. We shall cleanse the plague spot of Europe, which is Hitler's Germany, and with it the hell-hole of Asia—Japan.

The American people have always had guts and always will have. You know the story of bomber pilot Dixon and radio-man Gene Aldrich, and ordnance-man Tony Pastula—the story which Americans will be telling their children for generations to illustrate man's ability to master any fate. These men lived for 34 days on the open sea in a rubber life raft, eight feet by four feet, with no food but that which they took from the sea and the air with one pocket knife and a pistol. And yet they lived it through and came at last to the beach of an island they did not know. In spite of their suffering and weakness, they stood like men, with no weapon left to protect themselves, and no shoes on their feet or clothes on their backs, and walked in military file because, they said, "If there were Japs, we didn't want to be crawling."

The American fighting men of the United Nations will need to summon all their courage during the next few months. I am convinced that the summer and fall of 1942 will be a time of supreme crisis for us all. Hitler, like the prize-fighter who realizes he is on the verge of being knocked out, is gathering all his remaining forces for one last desperate blow.

We may be sure that Hitler and Japan will cooperate to do the unexpected—perhaps an attack by Japan against Alaska and our northwest coast at a time when German transport planes will be shuttled across to Dakar to furnish leadership and stiffening to a German uprising in Latin America. In any event, the psychological and sabotage offensive in the United States and Latin America will be timed to coincide with, or anticipate by a few weeks, the height of the military offensive.

We must be especially prepared to stifle the fifth columnists in the United States who will try to sabotage not merely our war material plants, but even infinitely more important, our minds. We must be prepared for the worst kind of fifth column work in Latin America, much of it operating through the agency of governments with which the United States at present is at peace. When I say this, I recognize that the peoples, both of Latin America and of the nations supporting the agencies through which the fifth columnists work, are overwhelmingly on the side of the democracies. We must expect the offensive against us on the military, propaganda, and sabotage fronts both in the United States and in Latin America, to reach its apex some time during the next few months.

The convulsive efforts of the dying madman will be so great that some of us may be deceived into thinking that the situation is bad at a time when it is really getting better. But in the case of most of us, the events of the next few months, disturbing though they may be, will only increase our will to bring about complete victory in this war of liberation. Prepared in spirit, we nerve ourselves for the supreme effort in this hemisphere, we must not forget the sublime heroism of the oppressed in Europe and Asia, whether it be in the mountains of Yugoslavia, the factories of Czechoslovakia and France, the farms of

Poland, Denmark, Holland, and Belgium, among the seamen of Norway, or in the occupied areas of China and the Dutch East Indies. Everywhere the soul of man is letting the tyrant know the slavery of the body does not end resistance.

There can be no half-measures. North, South, East, West and Middle West—the will of the American people is for complete victory. No compromise with Satan is possible. We shall not rest until all the victims under the Nazi and Japanese yoke are freed. We shall fight for a complete peace as well as a complete victory.

The people's revolution is on the march, and the devil and all his angels cannot prevail against it. They cannot prevail, for on the side of the people is the Lord. "He giveth power to the faint; to them that have no might He increaseth strength . . . They that wait upon the Lord shall mount up with wings as eagles; they shall run, and not be weary; they shall walk and not be faint."

Strong in the strength of the Lord, we who fight in the people's cause will not stop until that cause is won.

## MUSIC AT WAR

continued from page 23

difficult, but in war times people need music more than ever. And war and music can travel together when they must. In the Moscow Conservatory, for example, classes continue uninterrupted until four o'clock each day. Then teachers and students have other work—Red Cross, performances at Red Army barracks or hospitals, voluntary military training. Two of the piano professors are now graduate nurses, waiting to go to the front. One of the platoon commanders is Dmitri Kabalevsky, the composer. The concert pianist Hilels is also today an excellent marksman.

A group of Moscow composers, among them Gliere, Froloff, and Chebalin, have been evacuated to Sverdlovsky in the Urals and are now working there. Another group is at Saratov, on the Volga. With men from the local conservatory they have formed a wonderful symphony orchestra, and have concerts every day. It was there at Saratov that they held the premiere of Mokrousov's new opera, "Chapayev," an opera based on the life of the famous Russian guerilla fighter of 1918. Another new opera, written by Vassilenko, is based on the life of the Russian hero of the Napoleonic invasion, "Suvorov." It had its premiere in Moscow. And, as you know, Shostakovich has completed his Seventh Symphony which was heard for the first time at Kuibyshev in March. Here in America you will hear the Seventh Symphony of Shostakovich this summer, through arrangements now being made by Russian War Relief, Inc., the official American agency for sending medical aid to the Soviet Union.

Musicians of the smaller Soviet Republics are active during this war, too. In March, in the Turkmenian Theater of Opera in Ashkhabad, Korchmarev's new opera, "Happy Youth," was premiered. And the Kabardin-Balkyrian Committee on Arts of the Georgian Republic has commissioned works by Prokofieff, Myaskovsky, and Alexandrov.

Many of these new works, written in war time, pose special problems to the composer . . . problems of time, of decreased personnel, of economy of technique. For instance, in the new opera of Ivan Dzerzhinsky, who is known in this country for his opera, "Quiet Flows the Don," there is but one act and a small cast; most of the musical interest is in the orchestra. This new opera of Dzerzhinsky called "The People's Blood" was performed for the first time this spring in Chkalov, the town in the Urals to which Dzerzhinsky and the entire personnel of the Leningrad Mali Opera Theater were evacuated last September.

There is not time now to write of the work of other Soviet composers—Khachatourian, Zhelobinsky, Chebalin, Knipper, Pokrass. But be assured that the Russian people are managing to fight their war and have their music, too. In this global struggle in which we are engaged we shall use every resource at our command—and, in the words of the title of the cantata on which the composer Sergei Prokofieff is now working—"Victory Is Ours!"



# AGAIN . . . FOR THE WAR EFFORT

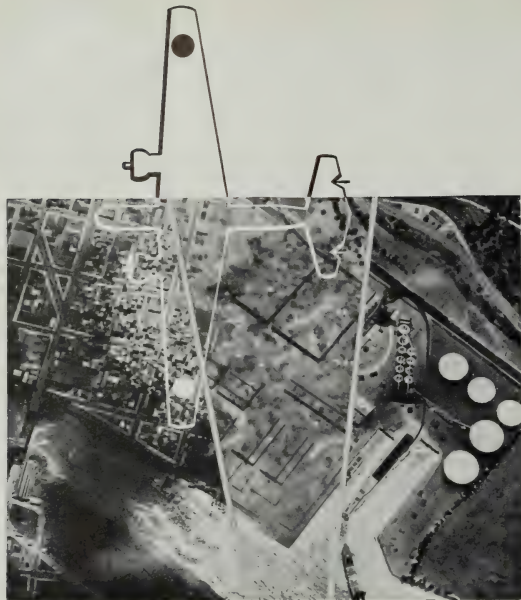
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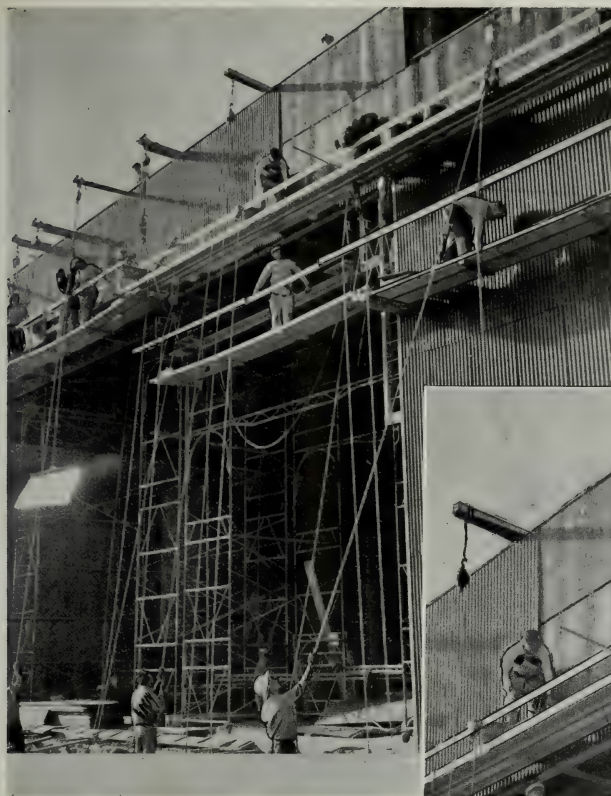
## books

**DIALOGUE WITH DEATH**, Arthur Koestler (The Macmillan Company, \$2.00)—Under the sprightly title of *Dialogue With Death*, Arthur Koestler records his days as a political prisoner of the Falangists during the Spanish Civil War. Correspondent in Spain for the London *News-Chronicle*, the Hungarian-born Koestler was taken after the fall of Malaga. His captor was Tomas Bolin, who in the previous year had arranged an interview between Koestler and the Franco general, Queipo de Llano. As a result of this interview, Koestler reported in the *News-Chronicle* the extent of the aid given to the Insurgents by those conscientious non-interventionists Germany and Italy. For revealing such hush-hush information he was placed on the Insurgent blacklist. First in Malaga, later and longer in Seville, Koestler spent a total of 102 days in prison, under sentence of death. *Dialogue With Death* is reconstructed from his diary of those days. There is little of the philosophical from his diary or the transcendental in this record of the thoughts of a condemned man. His mind is concerned almost exclusively with two subjects: escape and food. His world shrinks to the dimensions of the prison; the daily round of events becomes all-absorbing, relationships formed in the prison yard supplant previous relationships. This "Magic Mountain" psychology of the prisoner is the essence of the book. It is self-conscious but authentic.

**FOLLOW THE LEADER**, Clyde Brion Davis (Farrar and Rinehart, \$2.50)—From a dollar a day to a dollar a year goes Charles Valentine Martel, amoebic hero of *Follow the Leader*. Author Clyde Brion Davis follows Charley's life through half a century, picking him up on New Year's Eve in 1899, when he is almost six, and depositing him at the door of the White House a few months after Pearl Harbor. Charley's story is told objectively; without caricature, almost without prejudice. It generates its own irony. It adds up to a plausible account of how a nincompoop gets to be a big shot. *Follow the Leader* is a better book than it seems to be. Like his own hero, Davis has resisted temptation. The material would have provided a field day for satirical treatment. It would have been easy to pillory the priggish, sheep-witted, uninspired Charley Martel, with his devout respect for Henry Ford; his unquestioning acceptance of the commercial and ethical pronouncements of his greedy, simple-minded mother; his incuriosity, his smugness. Satire would have given "a lovely light"—but it would have burned down its own house to do so. Charley would have been dismissed as a figure of fun, and the book would have begged the question. You can't laugh off Charley Martel. To be sure, he is in certain aspects patently ridiculous. The alluring satirical method, throwing these aspects into relief, would have neglected the remainder of Charley's makeup. And it is this remainder that keeps Charley in place. You encounter him whenever Respected Citizens get together, especially if they get together to make speeches. You wonder, as you contemplate his nonentity, how he got there. Author Davis gives a pretty good explanation in *Follow the Leader*. Charley is not a hypocrite, he is not really an idiot. He has none of the indecisions of the mentally swift, he avoids all the entanglements that are the lot of the mentally aggressive. He has sense enough to make use of other people's minds. He is neither good nor bad, neither hot nor cold. He is, in short, such a mollusk as to be the politician's dream of a candidate. *Follow the Leader* is a sensible and readable account of how the Respectable Citizen gets to be that way.

**THE JUST AND THE UNJUST**, James Gould Cozzens (Harcourt, Brace and Company, \$2.50)—Some kidnaping gangsters dump the body of their victim from a bridge; and because they have gone past the middle of the stream, their eventual trial takes place on the Childerstown side rather than on the New York side. Childerstown is a small county seat that might be in either New Jersey or in Pennsylvania—author James Gould Cozzens doesn't specify in *The Just and the Unjust*. The trial of the gangsters, reported with detailed knowledge of courtroom ways, makes up the body of the book. Interest is less in the defendants and their fate than in the trial lawyers, the townspeople, and the town itself. The testimony of the trial makes a lurid pattern against the relatively moderate life of Childerstown, and the contrast benefits both elements of the story. *The Just and the Unjust*, admirably written, is the civilized product of a grownup mind. It isn't important, but what is?





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### BOOKS

continued from page 4

**TAP ROOTS**, James Street (The Dial Press, \$2.50)—Jones County, Mississippi, refused to secede from the Union when the Civil War came. Like many other areas of the South, it set itself up as an independent state and fought for the Union. James Street fictionizes Jones County, calling it Lebanon for the purposes of *Tap Roots*, and he peoples it with the descendants of the tough and enterprising pioneers of "Oh, Promised Land." It's an exciting yarn, excellent in the episodes of violent action, shrewd in its historical implications, and most wondrously slovenly of style.—PATTERSON GREENE.

**CITIES ARE FOR PEOPLE**: the Los Angeles Region Plans for Living; by Mel Scott. Publication XXI of the Pacific Southwest Academy Los Angeles, California. The desirability of planning cities and neighborhoods in relation to the industries which they serve and the commerce which must serve them has been demonstrated recently, to all of us by the acute need for transportation and housing facilities for workers in war industries. It is a simple corollary that the housing of these workers must also give them opportunity to relax from the strain of extra war effort and to find recreation nearby. This is not a new idea to the many persons who have for many years been concerned with the immediate problems of city planning. It is a new idea to many people who are, for the first time perhaps, thinking of their city as a malleable entity in whose shaping they, as residents, may have a hand.

For this latter group, this primer on planning offers a stimulating summary of the problems facing Los Angeles County in making and keeping itself "a metropolitan area more efficient, liveable, and beautiful . . ." Mr. Scott emphasizes the opportunities that are still open to the people of the community in directing its growth. Past mistakes are gently pointed out; the carelessness that often allows slum areas to develop or creates blighted potential slum areas is unsparingly condemned; but the spotlight properly points out the possibilities of the region and the necessity for intelligent citizen participation in the development of those possibilities. A careful reading of this easily-grasped introduction to the complexities of the subject would be a good way to start that participation.

It won't be dull reading, either. Mr. Scott writes with precision and logic. The format, which was designed and illustrated by Alvin Lustig with added drawings by Bob Holdeman and numerous photographs, vividly illuminates the text. There are a few pages where the lay-outs are perhaps a bit *too* lively—where shadowy T-squares and semaphores distract the eye and reduce reading legibility—but in general this is an excellently conceived and very timely summary of whys and wherefores and ways and means—a summary which should be of immediate and decided value to the taxpayer and citizen, whose understanding, cooperation, and intelligent action must help to guide the development of Los Angeles and of all other cities, both now and after the war.—FRANCES HARTWELL.

**COLOR HARMONY AND PIGMENTS**. Hilaire Hiler. (Favor, Ruhl & Co., Chicago; \$7.50)—This book on color harmony which is boxed with a color chart presents a contemporary point of view on the subject. The approach is through the field of applied psychology which distinguishes it from the majority of the treatments of this material in the past. These usually attacked the problem from the viewpoint of the physicist who dealt with the phenomena of white light as refracted by a prism.

Color circles until recently were based upon the spectrum. Black which would not register on the instruments of the physics laboratory was for this reason ignored, or its use condemned in the fine and applied arts. Purple which is not present in the spectrum offered another theoretical problem. When a certain amount of affective psychology was called upon to aid in the settling of these difficulties and became mixed in with the findings of physics, the result was confusing and made resultant color systems difficult and complicated to work with.

One of the basic findings of the psychologists was the threshold. When observed human reactions to the colors which surround us in nature were made, the subject of experiments, some rather revolutionary facts were unearthed. There is a limit to the powers of discrimination of the average healthy human eye. It was found that for all practical purposes there were not thousands of colors as far as the famous man on the street was concerned, but somewhere between 800 and 1500. This depends on the keenness of the chromatic vision of the individual, or whether he has a "high or low threshold."

(continued on page 8)





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#### BOOKS

continued from page 6

Once the number of practically workable or psychologically important colors in existence is seen as limited, the whole problem of color registration and systematization is considerably simplified. The matter is further facilitated by the approach of psychology making it possible to divide the colors into a few simple categories. These are described in a terse terminology which forms a sort of semantics of color.

In the Hiler Color System only three elements are considered, and each of these is literally used in the form of paint. These elements are pure color which are called hue, white, and black. By admixture of the three basic elements the other sorts of color are arrived at. They are the tints, made by mixing white with a bright, pure color or hue, and thus obtaining a light, clear color. The shades, made by mixing a standardized series of neutral grays (or both black and white) with the hues to obtain light, dull colors, middle dull colors or dark dull colors. The tones are obtained by mixing a neutralized black with a hue to obtain dark clear colors. There is no color which exists which does not fall into one of these categories.

The hues are arranged in a circle which differs considerably from previous circles we have seen. It is made of ten key colors which form the key concepts for the ten groups of three colors each, which complete the thirty color circle. The key colors—yellow, orange, orange red, red, purple, blue, turquoise (blue-green), sea green (green-blue), and leaf green—follow closely the dictionary definition for these terms.

There is no cross mixing, that is to say, mixing colors across the circle from each other, or mixing complementaries. All colors in the system, which claims to cover the world of color with ample thoroughness, are arrived at by mixing one of the colors in the circle with white or black or gray. This procedure is not only supposed to enormously simplify mixing but to enable the user to see quickly the relationship of each color with its key color and the other colors in the group. This is shown, for instance, when the browns are considered as shades or tones of the respective red-oranges, or reds which form their basic element.

The author claims that artists have been painting in terms of pigments rather than in terms of colors. If the importance of a color is posited on its psychological impact, a fair case may be made for this claim. "Students are given a lot of earth colors ground in oil or mixed with glue and are expected to paint with them; burnt and raw umber, burnt and raw sienna, Indian red, red and yellow ochre, terre verte, etc. They do not know, nor do their instructors as a rule, where these pigments stand in the world of color or what relation they hold to the ever-increasing number of brilliant hues furnished us by modern chemistry."

The potential applications of the material presented in the book are practically unlimited. The author claims that commercial experience has proved that the system works with the general public when employed in connection with the applied arts in the form of costume, accessories, and decoration.

The current controversy anent the importance or unimportance of color and color systems in camouflage will sooner or later have to be crystallized. An expert in camouflage with practical experience in Spain and Britain told us that a color system was a very useful aid. One modified as to special pigments to neutralize the newest photographic lenses might still be based on a theory similar to the one under discussion.

DESIGN OF MODERN INTERIORS, James Ford and Katherine Morrow Ford (Architectural Book Publishing Co., Inc., \$5.00)—This comprehensive survey of recent American Interior Design in terms of modern architecture and related arts is an important contribution in the field. *Design of Modern Interiors* with its companion book, *The Modern House in America*, published previously, presents a practical coverage of the development of our domestic architecture of today.

The text analyzes the advances in modern design and points out how progress will go on from today's peak, when normal building can be resumed. Statements by the architects and designers whose work is represented explain the choice of materials, colors, and designs. There are 324 illustrations with examples from the work of 124 architects and designers under groupings convenient for study. It is interesting to see so many of the western designers and architects represented.



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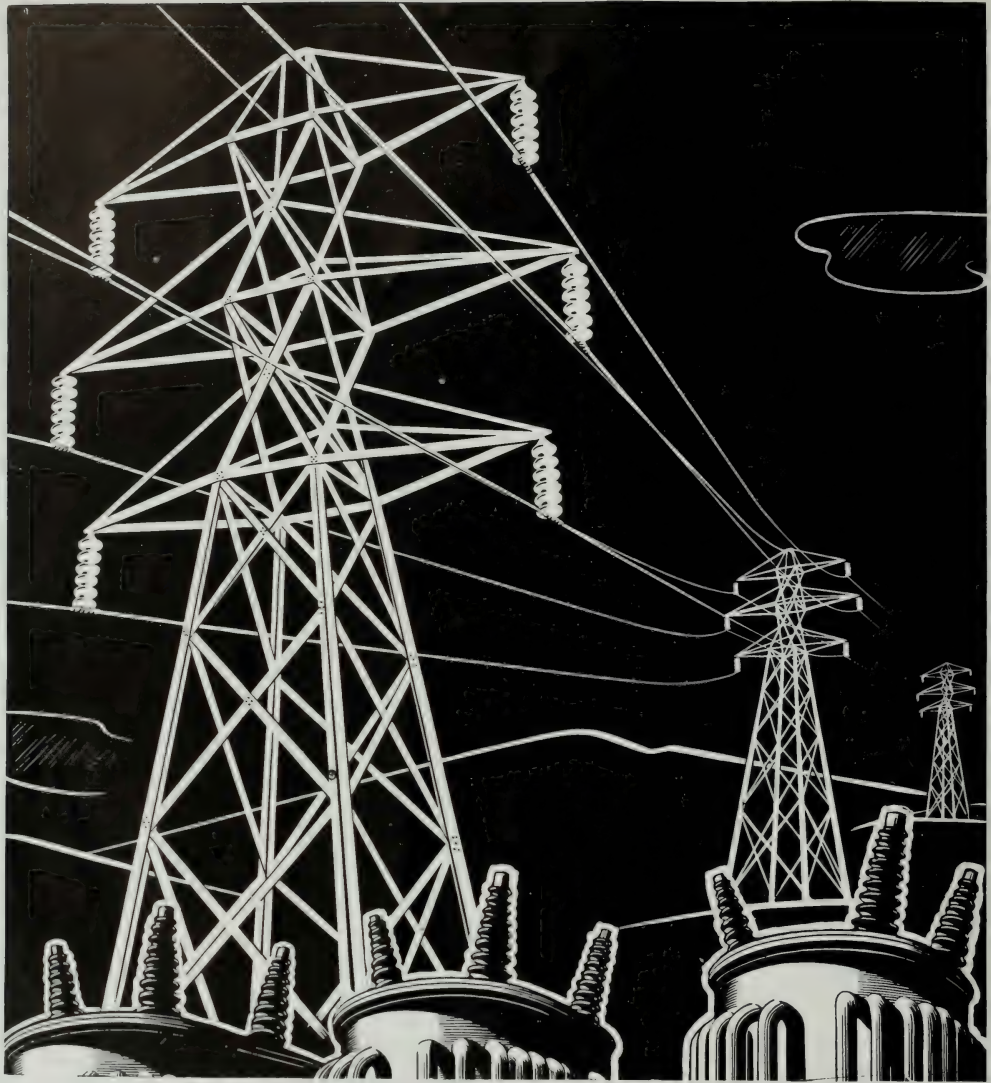
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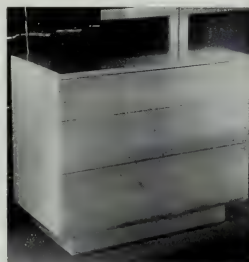


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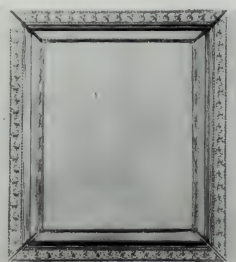
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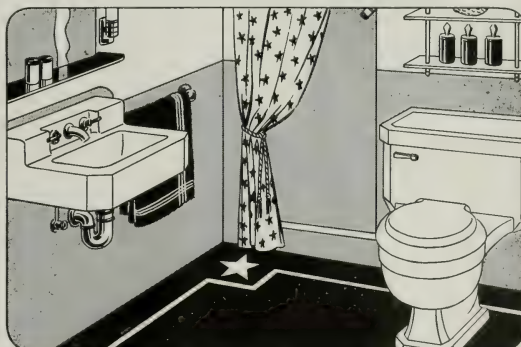
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WE WANT TO LIVE AND ORK • THE JOB AHEAD  
WE ACCEPT • WE ARE FILLING OUR OBLIGATION  
WITH ALL OUR ENERGY • AS A YOUNG ORGANIZATION  
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UP INTO THE BETTER PLANNED WORLD WE ARE  
ALL FIGHTING FOR.

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# music

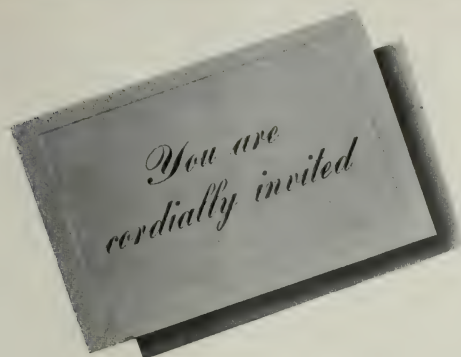
Busoni was an aristocrat, by spirit and intellect. His music is aristocratic, by assumption, and by elimination of what was not aristocratic. As an artist he lived knowledge, creatively; as a creator he presumed it. What he lived and presumed in himself he presumed to find living among his peers. Forever humble and courteous in pursuit of beauty in wisdom he rejected vigorously and expected others like himself to reject whatever beauty did not contain wisdom. For him wisdom was expressive and symbolic, the ornamental elaboration of a melody itself insufficient yet containing all the means of ornament. He eschewed the overwrought obviousness and sentimentality of tone-painting. He avoided the heroic theme, that theme which Beethoven in his middle period made heroic and which became the thumping bane of nineteenth century ambitious music. He chose accordingly to play the music of Bach, Mozart, Beethoven, Chopin, Liszt, and Franck; he at length rejected the music of Schumann, Wagner, Debussy, all the Russians, and Brahms, even at last the *Paganini Variations*; but he gave new music opportunity. He was among the first to encourage and perform music by his young friend and pupil Sibelius. Eclectic in an eclectic age he forced music to its best, rarest, most difficult, by power of discrimination. And this discriminative power set him apart and still has set his work apart from common appreciation. Born of Italian parents, his mother a concert pianist, his father a clarinet virtuoso, Busoni preserved an idealized Italian patriotism. He believed in an Italy and an Italian opera, reborn and made clean by a renewal of Italian genius in its own idiom. In Verdi's late operas *Othello* and *Falstaff* he believed he had been given the means. To mingle this idiomatic freshness with the German structural genius became his ambition.

Busoni owed his understanding of Germanic music primarily to his father, who in a time of virtuosity and empty showmanship apprenticed him to Bach. This wisdom in his father Busoni later memorialized in his own fashion at the time of his father's death by writing a *Fantasy* upon themes used by Bach in his first boyhood chorale preludes. His recognition of the German supremacy in absolute music drove him to reside in Germany, and there throughout his life, foreign, resisting and resisted, he remained. From the German vision of an art coeval with life, an art over the world, Busoni could not tear himself. In his native Italy art was lazy-minded; in England all praise and depreciation; in America money-making showmanship. Because of his German ideal Busoni returned, detesting and disliked, to Germany. For Berlin he prepared his most unusual programs. He could find no home outside his Berlin flat, decorated like his art with mementoes of human culture out of the history of civilization.

Like Liszt, Busoni lived in a time accustomed to triumphing over mechanical difficulties. Thundering virtuosos trampled all reserve; they reveled in the show of piano-playing. In such times the neglected spirit finds its revenge, forcing Liszt out of the concert hall into a religious habit. Certain great performers, Anton Rubinstein, Paderewski, Rachmaninoff, have reconciled themselves to accepting with the recognized absurdities of annual international touring the reward of admiration and emoluments. Busoni toured that he might escape the pot-boiling superfluity of Liszt, that he might never debase the creative work he considered essentially a sacred act. In hotel rooms of two continents he labored at his "camp desk," a suitcase laid across a chair, to compose music which should be like an essence, a work of intellect and spirit, unhampered, towards the last disembodied, without sentimentality or wrath, in itself sufficient and above technique. When he discovered that even Mozart did not always compose correctly he had raised discrimination to its highest pitch. Henceforth he must seek perfection only in himself.

Archangel and therefore Archdeamon he suffered in himself and for his music isolation, the hell of ice. He made music that would endure, which once grasped becomes a permanent experience. Those of us who love his music feel ourselves set apart, ennobled, gifted. Music in his mind grew out of music, the new from the old, like philosophy from the exposition of it. So that when he transcribed Bach the music oriented itself in the new (continued on page 17)





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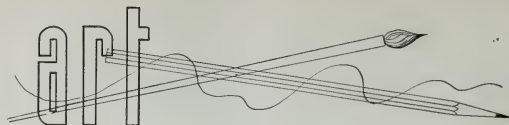
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## SAN FRANCISCO

Sculpture, shown so infrequently compared to other media, is rather well sprinkled through the San Francisco exhibition calendar this month. Foremost in quality is that in the Pre-Columbian show at the De Young Museum, which includes pattern weaving, artifacts and jewelry as well as sculpture, from large stone figures and architectural heads to terra cottas and small gold images. There are masks in stone and other materials, one, very simple and beautiful, in translucent yellow green onyx, one in polished black obsidian. There are many cases full of golden necklaces, nose-rings, breastplates, cups, beads and ornaments, Mayan, Incan, Totonac, Toltec, Tarascan.

The large stone sculpture is arranged quite effectively around a boxed-in square structure in the center of the exhibition hall, which suggests, without imitating, Mayan architecture. This early American sculpture really is sculpture. It has the feel of an organism which has grown from within outward; it is hard, solid, convincingly alive with a life proper to stone. The cut planes function in the light effectively, economically. Each hard, fierce stone head or humorous, intimate terra cotta figurine is conceived as a unit, to express a unified idea.

Perhaps to us, in an era of confused and conflicting ideas, the sureness, the lack of doubt, the certainty of intention in these things done by the First Americans is unattainable. Perhaps it is not even a proper goal for this age of swift change. At any rate these things are wonderful to see.

Isamu Noguchi's show of sculpture at the San Francisco Museum is full of twisted shapes labelled Found Objects—Developed. Apparently they were, before the addition of sundry cuts and scoopings, pieces of roots, stones and pebbles which had interesting shapes. In their Developed condition they seem strangely hybrid, neither simple natural shapes nor controlled composition. There are also models for playground apparatus and various large abstract forms, and a few figurines.

During the first part of the month Carroll Barnes exhibited small sculptures of animals and plants in the rotunda of the museum. There was a zebra group in zebrano wood, an ebony Beaver, a holly and ebony Penguin, a Bean Sprout in holly, a Polar Bear and Cub, a Pouter Pigeon and a Gull in Lucite, and a beautiful little Baby Dolphin in lavender Trystal, a modern plastic, perhaps the most satisfying of all the pieces shown.

Several sculptors are included in the Americans—1942 show from the Museum of Modern Art, which contains a group of works by each of eighteen artists from sections of the country other than the East. Of the sculptors, Emma Lu Davis shows several small Handies, abstract forms in wood which are meant to be felt rather than looked at, but which are nevertheless exhibited in a glass case; a very virile Bantam Rooster in painted wood, and a cat cut out of clay and folded together. Samuel Cashman of Michigan, Donal Hord of Southern California, and Octavio Medellin from Texas show figurines. Of these, Medellin's Holy Roller in terra cotta seems the most alive.

Painters are, as usual, more numerous in this group than sculptors. Darrell Austin, Oregon painter, shows cadaverous catamounts, legendary animals and people, in strange, swampy landscapes; Hyman Bloom, from Boston out of Latvia, paints synagogues and symbols, such as Christmas Trees, Brides, Skeletons, with a startling seductive richness of color and imaginative power. Raymond Breimin, born in Russia, now of Chicago, is represented by oils and gouaches, chiefly imaginative landscapes in cool colors. Francis Chapin, also of Chicago, shows oils and watercolors.

One of the most unusual, original artists shown here in some time is Morris Graves from Seattle. He paints birds, stylized, boiled down to an essence of bird, retaining all the characteristics of a particular kind of bird, and yet symbols. Bird Singing in the Moonlight is a small, thrushlike object standing on a rock, entangled, enmeshed, surrounded, by what looks like phosphorescent floss, done with a rich mass of brush strokes in gouache. Blind Bird is tied to his rock with a web of this same mysterious substance.



Another portrayer of mystic forms is Knud Merrild, born in Denmark, now of Los Angeles. Merrild's medium is gesso-wax, and his pictures somehow suggest the rock paintings of early man. Joseph Hirsch of Pennsylvania is deeply bitten with social consciousness. Most of his themes have to do with social struggle, as in *Landscape with Tear Gas*.

Of the rest, Everett Spruce, from Arkansas, Tennessee and Texas, has evolved a very interesting manner of combining elements from southwest landscapes in compositions which are far from realistic, but which suggest the essential reality of the country. Bob Howard, Fletcher Martin, Rico Lebrun and Helen Lundeborg are well known here; Mitchell Siporin's tortured peasants and workers and Jack Levine's brutal comments on city types end the show.

Other exhibitions at the San Francisco Museum are *Artists Under Forty*, Fifty paintings by Ten Artists, Pastels by Esther Bruton and Woodcarvings by Maria Nunez del Prado, Sketches of Camp Life by Robert Bach, now in Hawaii, and drawings by Avis Zeidler.

A large show of costumes, props, stills etc., illustrating the progress of movies from their beginnings until now will be shown soon at the California Palace of the Legion of Honor.

The De Young Museum shows watercolors by Douglas Parshall, and a travelling exhibition of prints, watercolors and drawings by San Francisco artists.—DOROTHY PUCCINELLI.

## MUSIC

continued from pae 14

medium, became a relived work; and from this feeling grew his composition, out of ideas that were music liberated from the past, free to be present. In his best work Bach, Mozart, Beethoven, Liszt, Verdi, a little Chopin (the Preludes, which he called "prophetic," his chief compliment), a little Franck, blend in a style only to be called genuine Busoni. Such are the *Fantasia in Memory of My Father*, the *Sonatinas*, the *Toccata*, sizeless works, not long, intensely intimate. More nearly derived from Liszt and easier to grasp are the *Elegies*. The principal earlier works are larger, topped by the two-piano version of the *Fantasia Contrapuntistica*, intended to be rewritten for strings, and the immense piano *Concerto* with male chorus. All works before the *Second Sonata* for violin and piano he later disowned. The *Indian Fantasy* (on American Indian themes), recently performed with curious callousness by Egon Petri, is a work for the adventurer in tone, of heroic virtuosity.

A prophetic thinker, Busoni rarely completed the setting down of his ideas; the influence of his suggestive effort endures wherever men think creatively about music. His principal work, in which his prophetic conceptions are most fully realized, is the uncompleted opera *Dr. Faustus*. Of the smaller works the *Sonatina in Diem Nativitatis Christi* perhaps brings us nearest to himself.—PETER YATES.



## MOSAIC

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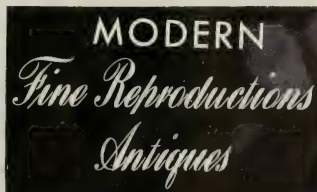
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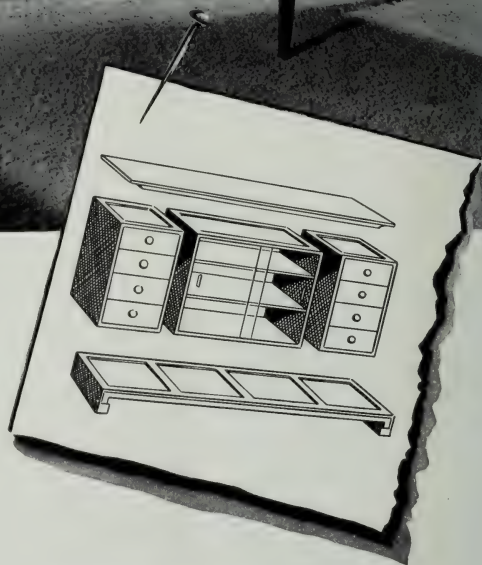
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PHOTOGRAPHED ABOVE, handsome combination buffet in black lacquer composed, as shown in insert, of two cabinets, two glass shelf units, top and base.

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# notes

## IN PASSING

THE PRIVATE CITIZEN is facing a bewildering crisis that has very little to do with his courage or his interest in the chaos into which the world has been plunged. On the one hand he is asked to fight the most barbarous war in history, and on the other to manage, somehow, to win a desperate battle for his own economic existence. There has been too much talk about his being apathetic and unmoved by the terrors of these times. The truth is that he has very probably been stunned by a blow that has driven him to the edge of breakdown and engulfed him in a horrible feeling of frustration and impotence in the midst of what seems to be a disorganized plague of world madness.

At first he was allowed to indulge the bright (and sometimes disastrous) spirit of hope, which was later dashed insultingly in his face when it was decided that a too complete faith in the strength and might of his country had made him complacent. His emotional reactions were then carefully studied and cataloged and card indexed so that he could be played upon like a musical instrument. When his only reaction was helpless confusion he was beset and beaten and bullied by blasts from newspapers and radios. Frightened out of his wits by a barrage of "this-war-can-be-lost" pronouncements from the very people whose responsibility it was to see that such a possibility should never exist, he has been pushed and jostled and shouted at, prayed over and whipped into panic until his world has become a nightmare of frustration. Most of all, he has been lectured on the stern necessity of sacrifice. He has been told that he must *give* and *fight* and *bleed*. But it hasn't occurred to anyone to find out that that is exactly what he has wanted to do from the very beginning—that more than anything in the world he wants to fight for, and win for, the American Dream that has never quite been realized; that has never quite been lost, that has always been on the horizon of his country's future. He has been told that there is to be no more "business as usual" in the same breath that orders and adjusts his standards of living in terms of business as it always has been.

There is no longer a shred of evidence to support the idea that this war can be fought and won on a part-time basis. We are faced at last with the bitter truth that there is to be no cut-rate price on victory. It has always seemed horrible and tragic that we are warned that the cost will be staggering in blood and treasure; as though we were a nation of misers counting out the pennies, one for every drop of life, with life and money evenly balanced, evenly regarded—one held against the other as though treasure could be a measurement of the hope of freedom.

We are either fighting for human liberty or we are fighting to maintain the structure of a house that has long since ceased to be a fit dwelling place for the spirit of modern man. If it is true that the four freedoms are to be the motivating force behind our struggle, if the things Vice President Wallace said are to be the objective of the peace we are suffering to achieve, then there is no longer any point in denying that there is some deep internal cleansing to be done . . . and a recognition of obligation to be achieved: obligation to ourselves, to our countrymen, and all of the people in all of the world.

A Seventeenth Century cleric had his work picked over for the title of a recently successful book, but the quotation from which that title was taken remains one of the greatest and most profound utterances ever made by one man in stating a truth for every man:

"No man is an *Iland*, intire of it selfe; every man is a peece of the *Continent*, a part of the *maine*; if a Clod bee washed away by the *Sea*, *Europe* is the lesse, as well as if a *Promontorie* were, as well as if a *Mannor* of thy friends or of *thine owne* were; any man's death diminishes *me*, because I am involved in *Mankinde*: And therefore never send to know for whom the *bell* tolls; it tolls for *thee*."—JOHN DONNE.

# the third front

By Hilda Lovell

THE THIRD FRONT IS SAID to be unarmed: until recent months this was true, for the saboteur, the guerrilla, the radio transmitter, the underground editor, or even the man in the street seemed to have no weapons properly his own. On the other hand, the Nazi seemed to have the whole armory of mechanized war at his disposal.

In Czechoslovakia, where they like to put things clearly, they summed up the situation by telling this simple story: One day God sent St. Peter to find out what was going on amongst mortals. Peter worked diligently a whole day on earth and told God on his return, "I have been to Germany. There I saw masses of soldiers, column on column of tanks, guns and planes all prepared in order to murder people of other nations with a maximum of thoroughness and efficiency. Yet every German swears that all Germany wants is peace and no more wars. Then God thought awhile and said, "How strange this is to have so many soldiers, to make so many guns and tanks, yet to swear they want no war . . . Go, Peter, see what is happening in the Protectorate of Bohemia-Moravia."

Next day St. Peter returned from his mission in a state of great excitement. "Now, what can you make of this: I saw no Czech soldiers, the Czechs have no guns, no tanks, no airplanes, but every single one I talked to said they were all for war, and they were certain they would win."

For a long time it seemed that the ammunition of the Yugoslavs who remained to fight in the mountains consisted mainly of what they were able to lift from German and Italian expeditions against them, but a year after their modest beginning we hear of them using bombing planes and machine guns and of supplies reaching them by way of submarines.

That open and coordinated resistance to the Nazis is today carried on and actually increasing in importance is largely due to the inspired leadership and severe military training of General Draja Mihailovitch. Whatever one's opinion may be of the actual weight of his efforts in the general conflict, he is in the eyes of the world the symbol of Europe's refusal to acquiesce to Nazi rule in spite of German military conquest. The effect of Mihailovitch's long defiance on the Slav world may be difficult to calculate. But the fact remains that at the moment Slav unity in the Balkans seemed at its lowest ebb, this man arose and by sheer fighting courage has been the inspiration of a guerrilla warfare that defies the efforts of all Axis punitive ex-

peditions, and succeeds in making a laughing stock on occasion of the most barbarous enemy tackled on this ground since the Turkish wars.

Draja Mihailovitch has not only carried on the tradition of the Serb fighter, but he has also maintained the flame of liberty on the outposts of darkened Europe where the brutalities of mechanized warfare and the German blood and iron tradition in its full Nazi expression have had free play.

There is a tendency to play up outstanding personalities in European tragedy: public imagination was stirred by Heydrich, Der Henker, and the civilized world applauded the Shakespearean epitaph, "The bloody dog is dead." But remember that Heydrich is no monstrous exception. At Kiev and other Ukrainian cities 35,000 Jews were slaughtered for the death of two German soldiers, 400 Lithuanians and Poles were shot—the proportion of hostages being even higher than in France. The cynical crimes against justice, the premeditated massacres are the constants, the characteristics of the German régime which would have the world as its territory.

The men who fight with Mihailovitch have no illusions on this score. They know that a Heydrich is cited as a shining example in the Nazi hierarchy: were not the special virtues of Heydrich extolled by a man no less eminent than Himmler? They know that Lidice was a township, but there were 4,600 civilians in the Serbian town of Kragujevac, there were 6,000 in Kraljevo, 4,000 at Milanovich—machine-gunned in cold blood by German punitive expeditions.

The men fighting in the mountains have no illusions. They are beyond propaganda, beyond threats—they have seen with their own eyes, felt with their own hearts, and they know better than most that life is worth nothing and the life of their families is worth nothing without freedom.

Mihailovitch began his soldierly career at fifteen, when he entered Belgrade Military Academy. Now, at 48, he is General Marshal, Minister of War by appointment from King Peter. As a young man he left the academy to fight and won the highest decoration for bravery. After the initial fighting of the first Balkan War, Mihailovitch returned to the Serbe Military Academy and won further distinction during the first World War. Always noted for his independence and high spirit, he was no yes man or careerist, but set out deliberately to criticize everything he disapproved of in the way of (continued on page 46)





LILIAN SWANN SAARINEN—"THE WATER HOLE," CLAY SCULPTURE FOR A BAR. THE FINAL PIECE TO BE 4x5 FEET; RED AND BROWN ANIMALS WITH ALUMINUM, SHEET STEEL, OR MIRROR "WATER"

# Lilian Swann



Red glaze and silver clay.  
Silver claws and faces.  
3 1/2 feet high.

← 3 toad slots

She is not just a woman—  
but a bunch of nature forms,  
+ in real life she lives in the  
trees + therefore has to look  
like them in order to be safe.  
She hangs from them upside  
down which doesn't make  
any difference because she  
looks the same upside down  
or right side up. This one is  
reaching up in relation to a tree  
only I just left the tree out.

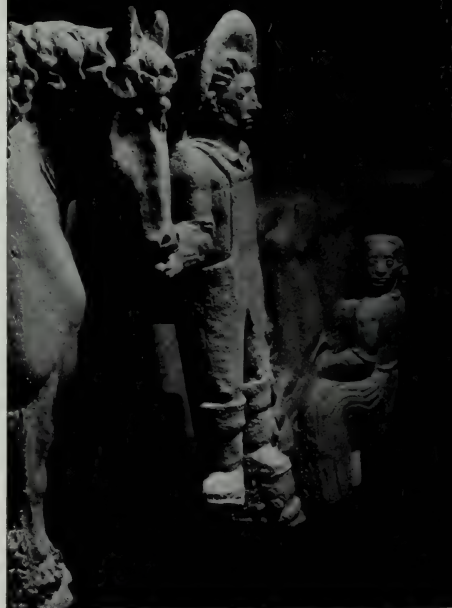
Put the baby on her leg instead of on a tree.  
Anyway she + the baby + the tree are all one;  
all defy gravity + might just as well be a cactus  
or a flame or whatever you want like of them.  
They are clay, + clay goes up too if you let it do  
anything besides sit in the ground. Turning  
corners in clay is a construction hurdle, + that's  
where I come in!

When clay is taken out of the ground to make sculpture with—it is clumpy wettish roundish—a lazy victim of gravity.

There are many ways for a sculptor to take control, but all of them have one prime requirement—the sculpture must be hollow in order to get fired and glazed. It can be made solid, then cast, and clay be poured into the mold; it can be made solid and hollowed out before it dries, or it can be thrown the way a potter makes pots on the wheel. I believe that clay should not be used as a means to an end, but as an end in itself.

The simplest way is the most direct, and the most direct way to capitalize on the natural beauty and strength of clay is to build it up hollow.

When I start to build up hollow this is what I tell myself: Force the clay to be straight-laced, straight-lined—wake it up and pull it out of that pyramid shape it relaxes into—beware of ending up with a Fat Chocolate bud of mud. Once it is dominated, clay enjoys growing upwards in simple cylindrical tubes, and cylinders and cellular divisions are the (continued on last page)

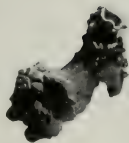


Reliefs for Post Office in  
Bloomfield, Indiana. A farming  
center of 3,000 people.  
Nine square feet, made of  
native Bloomfield clay.



# Saarinen

CLAY SCULPTURE



"Mowgli and Bagheera," 4 1/2 feet high. One of the pieces done for Southwest School, Winnetka, Illinois

"Mowgli and Bagheera" during construction.



Photographs by James Packard

# The Author and Playwright in the Soviet Union

TO THE AUTHOR AND PLAYWRIGHT, the Soviet Union is in some respects the sort of place writers dream of going when they die. As a class, they are better off financially than any other group in the Russian scheme of things, and they enjoy a prestige scarcely to be reached by writers in any other country.

It is a fortunate thing for Soviet writers that the leaders of the present regime are men with a deep respect for classical and contemporary literature. Stalin is not a deeply cultured man in the traditional sense of the word, but he has a profound respect for culture—and that fact has set the keynote for contemporary Russian civilization. You might get away with calling a Russian of today a thief or a liar—but if you call him uncultured, you will have to fight.

The really basic factor in the prosperity of Soviet literature, however, is the training of tens of millions of illiterate men and women to read and write. These almost countless millions, who in the past could not even recognize a piece of money save by the size and color, have suddenly had a new world opened up to them, and their hunger for literature is unlimited. I had a next door neighbor in Moscow, an old lady aged 108, who had learned to read and write only five years before. All day long she sat in the kitchen, stirring the soup with one hand and with the other holding a volume of Tolstoi, Dostoyevsky, Hugo, or Dickens, racing against time to absorb before it was too late the world of literature which had been closed to her for a century.

The only limitation on the quantity of printed matter that could be sold was the inability of the Soviet paper-making industry to overtake the constantly growing market. At the time I went to Russia, in 1932, it was a common sight to see a queue of fifty, a hundred, or even more persons standing in line in the hope of getting a daily paper. Subscriptions were on a priorities basis and nearly impossible to get. By the time I left, that situation had eased up, so that you could buy a paper without much trouble, provided that you didn't wait too long until after it had appeared on the streets.

There are only two major dailies, *Pravda* and *Izvestia*. These are made up in Moscow, matrices are flown by special planes to key points throughout the Soviet Union where copies are printed for local distribution. Since there is only one morning paper, and only one evening paper, there is no worry about scoops, and they can adopt a much more leisurely policy than is customary in Western Journalism, with a great deal of feature material such as we should expect to find in a magazine rather than a newspaper.

In addition, there are smaller but important papers published by the various key industries, the army, the navy, and the like. A major function of the press is criticism of bureaucracy and inefficiency, wherever they may be found in government agencies or business organizations, and the newspapers maintain special flying squads whose sole purpose it is to dig up and publicize such cases. I wrote a great deal of such criticism myself, after I had convinced myself that it really was not only permitted but sought after, and there were occasions when articles by myself appeared in *Pravda* violently attacking the management of the motion picture industry for which I was working—and far from inviting disciplinary measures against me, these articles greatly increased my prestige in the industry, so long as they were based on something more than (continued on page 46)

By Lars Moen





Main entrance and vestibule of the new medical building designed by J. R. Davidson. Glass enclosure with steel frame painted green. Door in stainless steel. Exterior wall of ceramic veneer in buff with blue-green overlay and dark brown spots. The floor is dark brown-black terrazzo with design in white metal divider strips.

# small medical building

FOR DR. B. S. FEINGOLD,

DR. J. M. HARRIS,

AND ASSOCIATES

LOCATION

LOS ANGELES

CALIFORNIA

DESIGNER

J. R. DAVIDSON



This medical building was especially designed for the individual purposes of two groups of doctors. It was built on narrow property including a driveway to the parking space in the rear.

A communal waiting room—including bookkeeping and utility—connects to the two extensive suites. Each suite is comprised of a number of consultation and examination rooms grouped around the nurses' office and laboratory. These two pairs of rooms—nurses' office and laboratory—are by convenient planning located in the center of the building and receive natural light through large skylights. These openings extend over the corridors and give ample daylight to every part of the building.

Since the building is located on a noisy main thoroughfare, the windows do not open for ventilation but are stationary and double glazed in order to eliminate noise, heat, cold, and gas fumes from automobiles. Ventilation is entirely by mechanical control.

To give added feeling of space all rooms are in light color with no prominent contrast and the floor coverings are uniform throughout. The electric lighting, with the exception of examination rooms, is indirect.

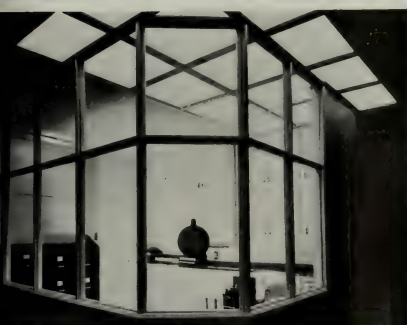
An atmosphere of restful cheerfulness and professional dignity prevails throughout the entire interior of the building.

Opposite page, top right: Waiting room window with Crown handwoven curtains in natural, gray, and coral. Settees with oak frames and coverings of blue-green leather. Table of "rawhide" in natural white-beige. Lower right: Looking toward entrance. Walls laminated oak paneling slightly stained gray and ceilings of light coral Acousti-pulp. Seats upholstered in green and brown handwoven fabric. Tables covered with "rawhide" natural color.





Photographs by Julius Shulman

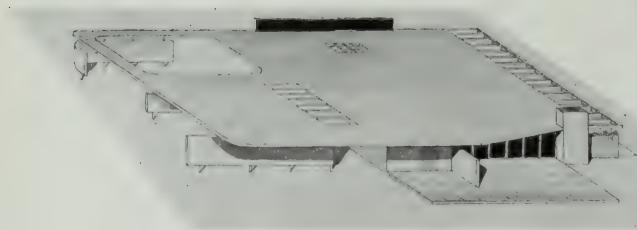
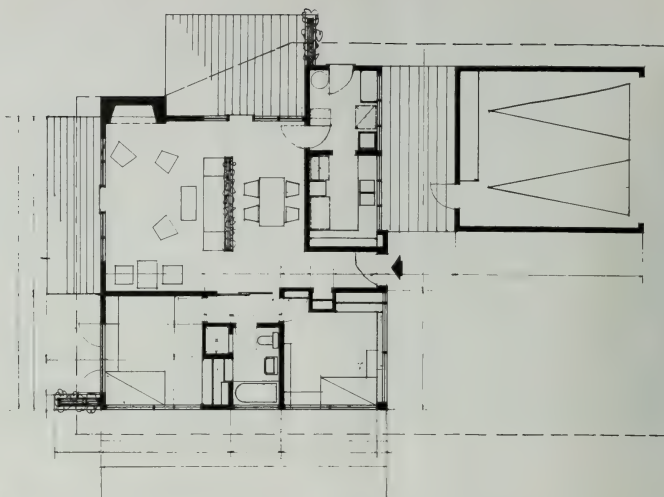


EXPERIMENTAL HOUSE

DESIGNED BY PAUL LASZLO

BEVERLY HILLS

CALIFORNIA



project for a small





# house

This permanent home for a defense worker, planned as an experiment, will be built partially of prefabricated units of plywood and redwood. The house is one answer to the problem of designing a home that is not merely roof, walls, and openings—it is an intelligent use of small living areas for workers' families.

The living room and dining room are combined with space carefully arranged for outdoor activities. A children's play yard can be supervised from the kitchen window. There are two bedrooms with a bath between. The partition dividing the living room and dining room reaches only partially to the ceiling with a flower box built in along the top. The partition also contains built-in book shelves, radio and serves as the back of the couch.

The cost of the building, including furnishings, will be, assuming a production of ten houses, without lot and without landscaping, \$5,450.

House and furnishings both designed by Paul Laszlo.

"The Headquarters Building, Los Angeles Chapter, American Red Cross, is unique in many respects. The building was designed to meet the requirements of volunteer and staff personnel responsible for conducting Red Cross services locally. This is the only Red Cross Chapter House in the United States which was planned and built with the peculiar needs of the Red Cross fully in mind.

"The building is workable in every way. Each of the departments is grouped together in a section or wing of the building, with a reception space provided for each.

"The auditorium, with a seating capacity of 400 persons, is in constant use and meets a very well-demonstrated need. Classes in nutrition, first aid, and in the volunteer special services of the Red Cross are conducted in the auditorium and it is used for general meetings.

"The architectural pattern permits efficiency both from the standpoint of the general operation of Red Cross activities as well as from the standpoint of the individual departments concerned."—BOWEN MCCOY, MANAGER AMERICAN RED CROSS, LOS ANGELES CHAPTER.



Photographs by Julius Shulman

# building for the american



**OWNERS:**

The American Red Cross,  
Los Angeles Chapter

**LOCATION:**

Los Angeles, California

**ARCHITECT:**

Sumner Spaulding, F.A.I.A.

**GENERAL CONTRACTOR:**

P. J. Walker Company



■ The problem was to house a rapidly expanding organization with many branches necessitating a large number of small offices. The plan is so arranged that it is possible to reach any department from the main lobby without disturbing any other section of the building.

In general, the shape of the building is a long rectangle with a long central court which is interrupted only by the glass walls of the main lobby. The auditorium, on the east side of the building, can be divided into four classrooms by means of three enormous folding walls. The patios serve various purposes. They act as light courts and provide a pleasant place for workers to spend their lunch hours. Also they permit direct circulation to the rooms at the far ends of the building.

The foundation walls, basement, garage, and air-raid shelter are of reinforced concrete. The exterior walls are of 4x4-inch posts, 4½ feet apart, covered with plywood both inside and out. The windows fit between the posts and are arranged in horizontal banks of alternately sliding and fixed windows. All offices have one entire wall of windows. The main part of the building is completely "dry," that is, no plaster was used except on the basement ceilings. The floors throughout are gray mottled asphalt tile on a concrete slab. The wall surfaces inside and out are of plywood. The ceilings are finished with celotex to provide sound absorption and heat insulation.

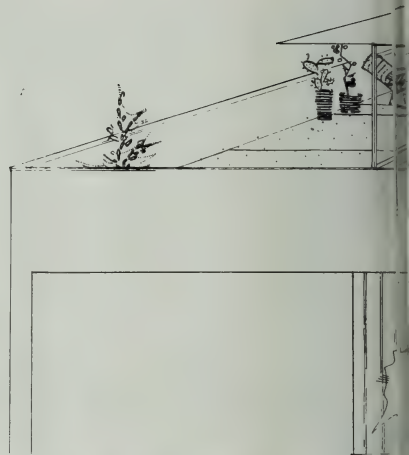
The exterior walls are painted gray-green to cut down glare. The interior walls are finished with a glaze of color similar to the exterior but showing the grain of the wood. The celotex ceilings are left natural. All doors, office desks, tables, and files are painted gun-metal gray. The signs and office numbers are made of white plastic letters and stand out in bold relief against the dark doors.

The new chairs were designed by Hendrik van Keppel and consist of black metal frames wound with white yachting cord. When it was not necessary to use existing furniture, new furniture such as desks and benches were built in. Red was introduced in the cushions on all built-in benches and in the formica top on the main information desk in the center of the lobby.

The main offices, lobby, and auditorium are illuminated by louvered lights recessed into the ceiling. These lights eliminate glare on the windows and throw light where it is needed, on work surfaces and floors, leaving the ceiling relatively dark. In all other parts of the building, including the corridors, fluorescent lights are used.

The design in general makes no attempt at the monumental but merely houses the Red Cross as simply and efficiently as possible, in keeping with the nature and spirit of the organization.

# red cross



## M O D E R N R E D W O O D

A steep slope with a rising background of old gumwood, a mountain view to the northwest, and a restful perspective to the plains and the sea in the south, made up the site. The house was designed on three levels in conformity with the hill and the simple roof drains towards the valley.

Living quarters extend into a wide flagstone paved northwesterly terrace through a large sliding door, the fenestration of which extends to the south front. The living room fireplace, without mantel, measures with its sheer brick masonry breastwall the full height of the room and there intersects the upward sloping ceiling. The private room wing is elevated several steps above living quarters and gains privacy thereby. The wish of the owners included a corner fireplace—back to back with main fireplace—adjoining the large mountain view window of the master bedroom, and further a secluded landscaped terrace toward the south.

The service wing is approached from the north and the service walk thus connects the main with the under story, not yet fully built out, but permitting the addition of detached living space and a bath. The kitchen widens from service entrance and storage closet to the working space between drainboard, stove, and main cupboard. It serves both living quarters and the shaded northeast patio.

The exterior is of redwood over a substructure of cement. Sash are steel; roof, metal coated, heat reflecting.







# D HOUSE

**OWNERS:**

**Mr. and Mrs. Ted Bonnet**

**LOCATION:**

**Los Angeles, California**

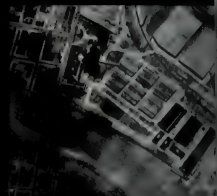
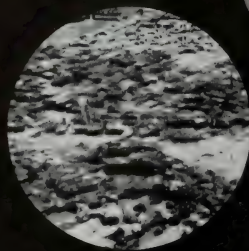
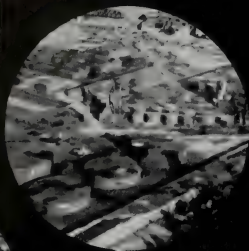
**ARCHITECT:**

**Richard J. Neutra**



Photographs by Julius Shulman





## THE FINE ART OF DECEPTION

by Harper Goff

TO CALL CAMOUFLAGE A SCIENCE may be correct. But it is more than a science—it is an art, with a definite technique. It may properly be called *the architecture of concealment*. It is decidedly a tailor-made job—custom-built to the last detail.

There is no opportunity to employ mass production methods in the design. It is not like a ready-cut home or prefabricated fence that can be bought by the yard and installed according to a page of printed instructions and accomplish its mission equally well wherever or by whomever it is installed. It would be nice if the plant executive could phone his maintenance department and instruct them to order twenty thousand square feet of camouflage material and roll it over the factory like a carpet, thus neatly removing his plant from the landscape.

On the contrary, local conditions of the terrain—for instance, nearness to the seashore, with its change in actinic light—make it necessary for each job of camouflage to be given individual and specialized attention.

The camoufleur or designer is the man who formulates the scheme or manner in which each separate plant is to be obscured. In our opinion, he should be on the spot and familiar with the operations of the factory under transformation. He must understand the manner of living of the people in adjacent territories. He must see with his own eyes traffic problems and points of congestion, and should observe from the air the organic structure in the earth which weaves itself like a tapestry across the map.

Further, the camoufleur must be familiar with the type and construction of buildings surrounding the factory. In our work, we feel we must know what kind of foliage grows in the immediate area—when it is in full leaf—when the



branches are naked — when the sun and fog and rain are most likely to bring about the critical condition of exaggerated visibility.

Clearly, all sections of the nation are not alike in soil, topography, and foliage. It is impractical for a designer, working in one city, to direct camouflage theory and procedure for defense plants in a variety of local scenery scattered from Seattle to Boston, and from Pensacola to San Diego.

Perhaps among the most important weapons of concealment architecture are color and texture. Use of special paints compounded for low visibility, plus nets, artificial and natural foliage, earth, and a vivid imagination, combine to render effective camouflage.

Contrary to prevalent opinion, it is not necessarily the camoufleur's function to hide or eliminate the factory from enemy eyes. One of his most important jobs is to confuse.

Because camouflage is a three-dimensional problem, it is almost universally studied by the means of a miniature. This necessity is dictated by the fact that sunlight and shadow are ever-changing and two-dimensional scheme does not solve this telltale factor.

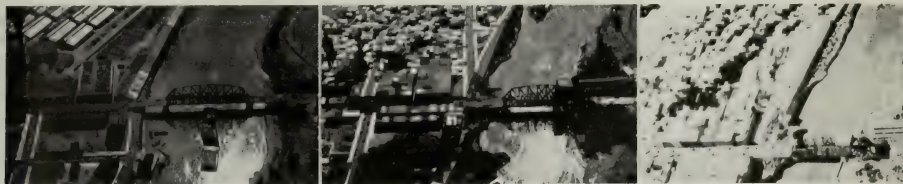
I was recently commissioned to build a pair of hypothetical models, from which the photos appearing herewith were taken. These models were prepared for Premier Oil & Lead Works of California, developers of an infra-red, heat-deflecting camouflage paint, and show the scenes before and after a comprehensive camouflage design has been applied to a factory and its environs.

The center of interest is a large American factory, which we call the Greenhill Manufacturing Company, embodying all the buildings to be found in nearly every kind of industry.

(continued on page 45)



Before camouflage, paint camouflage, total camouflage, infra-red photograph—no camouflage, infra-red photograph—total camouflage.



Simulated night scenes, left to right: Industrial center without camouflage, total camouflage, infra-red photograph—total camouflage.

**CAMOUFLEURS ARE BUSILY AT WORK  
PUTTING FALSE WHISKERS ON THE  
INDUSTRIAL FACE OF THE NATION**



Before and after camouflage. Parking lot hidden under painted nets draped from eight-foot poles. Painted shapes accomplish other changes.



**Grosfeld House** again is staging an exhibition, open to the public, of ten rooms, newly decorated, that present furniture ideas in typical California setting. All furniture shown is from the Grosfeld workshops and skillfully designed by outstanding decorators and designers. Such names as Lorin Jackson, Ralph Van Hoorebeke (both Californians), Joseph Mullen and Virginia Conner conceived and supervised the construction of every piece. The rooms are assembled on a comprehensive scale to find favor with every preference. There is a dramatically contemporary dining room; a bedroom and living room of pieces inspired by 18th Century American cabinetwork; living rooms, dining room and bedroom in 18th Century English periods; a bedroom rich with the flavor of the deep South; a luxurious drawing room in the French manner that blends tradition with modern conceptions of good living. Every room is complete, due to the cooperation of Dillon-Wells, Inc., who supplied all the small accessories, many of them rare antiques. The exhibition will be open daily. Above is a dining room suite in bleached walnut, rawhide and Yucca wood. Below, left to right, are photographs showing an American Manor living room featuring a deep down-cushioned comfort; mahogany, leather, and satin in a living room; a table providing writing and work space for two in the American Manor living room, and a part of a contemporary living room in ruch mahogany and Glassic.



Photographs by Ralph Samuels



## EXHIBITION OF INTERIORS



# B L U E   P R I N T   G R O U P



Photographs by Louis Werner



**Modern furniture** by Herman Miller has been brought to the West Coast by the Harold Herlihy Company of Los Angeles. The Blue Print Group, designed by Gilbert Rhode, is a line of contemporary furniture, completely simple and with no applied ornamentation. It offers many versatile arrangements for homes or apartments. The pieces all are of American walnut and are available in four finishes. There also are four styles of pulls—round metal as shown, round wood, round plastic, and long wood. In the photograph below the grouping displays how flat top desks can be arranged with low bookcases or open shelves to obtain built-in effects. Cases, shelves, and desk are 30 inches high. At the upper left is a grouping for use in a bedroom, although any of the pieces can be used in any other room. All pieces are 17 inches deep. Above in the center is a bookcase headboard for double or twin beds. This is a stock item and is 40 inches high. At the upper right is a new light-scaled grouping of chairs in a brick red textured cotton fabric. Breakfront is available as a bookcase as shown or for use as a desk. This line of furniture already is well known on the West Coast and the decision of the Harold Herlihy Company to open showrooms has met with great favor among decorators and others interested in contemporary furniture.





## VICTORY PARK HOUSING PROJECT

Compton, California

Sponsored by the Housing Authority of the  
City of Compton

ASSOCIATED ARCHITECTS: Adrian  
Wilson and Theodore Criley, Jr., Engi-  
neers for the National Housing Agency,  
Successor to the Federal Works Agency  
Division of Federal Public Housing.

MECHANICAL ENGINEER: R. S. Storms.

ELECTRICAL ENGINEER: Clayton T.  
Gibbs.

CIVIL AND STRUCTURAL ENGINEER:  
S. B. Barns

GENERAL CONTRACTOR: Myers Bros.





Photographs by Julius Shulman



The project, rapidly nearing completion in a vital industrial area, will provide housing for 500 war workers and their families. It is one of the best planned projects of its kind in California. Architecture is simple, lines pleasing, and construction sound. There are 174 buildings of four different types.

There will be 38 one and two story buildings, each containing one three-room apartment and three four-room apartments; 38 similar buildings but of different design; 62 one-story buildings, each containing two five-room apartments, and 36 one-story buildings, each containing two four-room apartments. Buildings are of wood frame construction with wood floors.

Interiors will be plaster and exteriors Hollywood stucco with a relief of vertical redwood batten siding. Roofs will be of red cedar shingles. The design combines service and front entrances permitting bedrooms and living rooms to have undisturbed openings onto private landscaped courts. These courts will give in turn to an open community field and play space.

The site is absolutely flat, but is made interesting and pleasant by a good adaption of the super-block idea. Fenestration is unusually good, windows being generously proportioned and efficiently grouped. Upstairs windows are high enough from the floor to permit furniture to go under them. The roofs have a wide and pleasing overhang.

(Technical data continued on page 41)

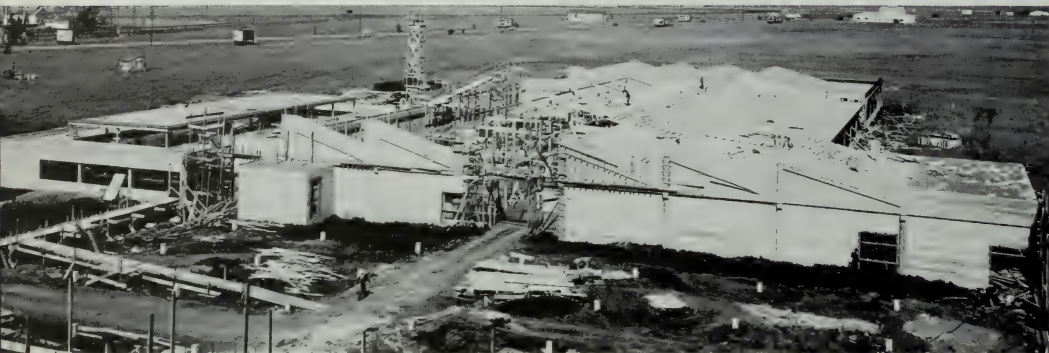
# INDUSTRIAL BUILDING

Redwood City, California

Owner: National Motor Bearing Company

Engineer: William H. Ellison

General Contractors: Barrett & Hilp



This is one of the most modern of the thousands of industrial plants which have been built in the West and throughout the nation to answer the need for expanded manufacturing facilities to further the war effort. Designed on sound principles and engineered to make possible the maximum in manufacturing performance, it incorporates the best in industrial construction to fill definite requirements.

The building was started in April and was completed well within a fast time schedule. It already is in production, supplying equipment needed by many of the most important manufacturing concerns now turning out motorized equipment for the armed forces. It is of concrete construction, and was built by a general contractor nationally known for its major concrete construction jobs.

Despite the vital nature of the plant, full attention was given to those details which make for the best in working conditions. A good example of this is the office of the chief executive of the company. It was desired to produce the full effect of the best wood finish available without the use of any more mouldings than were absolutely necessary.

A quartered walnut prefinished wood veneer manufactured by Marsh Wall Products was chosen, providing a pleasing grain and good lustre. This also made possible a full panel door in the same finish without any mouldings. Those mouldings which were necessary are of walnut and are small, not detracting from the general appearance of the room.

All doors and windows have a gracious character which stems from a well-blended architecturally correct treatment of an office room. The full soft tones of the wood, together with the acoustic-treated ceiling and indirect fluorescent lighting provide an atmosphere of quiet and dignity which are conducive to good work over long periods of time.

The building in general provides ample, well-ordered floor space, carefully



# PRODUCTS and PRACTICES

planned to permit an efficient flow of traffic and to permit production to go forward unhampered at top speed. Fenestration is good and every protection has been provided for workers should the area in which the plant is located become a theater of war.

With the exception of interior photographs, pictures shown here depict the building in the progress of erection. Completed exterior lines are simple and uncluttered, and the building is pleasing to look at. As an example of well-planned and well-constructed housing far war industry it is outstanding, not only in the West but in the nation.

## TECHNICAL DATA ON VICTORY PARK

continued from page 39

The general contractor on the project also is responsible for several other outstanding major war housing projects and considerable other government construction in the West. Subcontractors and materials used were chosen carefully to assure good construction within a rigid time limit. An example of this was the awarding of the contract for the complete electrical distribution system for the project, including the primary service, transformers, secondaries, and series street lighting systems, besides all wiring and the installation of fixtures in all buildings, to the Kuster-Wetzel Electric Company of Long Beach, California.

This company is one of the oldest and largest organizations of its kind in the Long Beach area, and has held its rating for more than 20 years. It was prominent in the rebuilding of Long Beach after the earthquake of 1933. It has erected all poles for the permanent overhead distribution system at Victory Park, and installed the temporary power distribution system on these poles at the time of grading for site development work with material it, fortunately, had on hand.

This provision of power to every part of the site before the erection of buildings commenced showed the foresight of the general contractor and expedited the work of all crafts using electric power tools. The branch circuits within the buildings are wire in the knob and tube system, which utilizes the minimum amount of metal possible. This is probably the first project of this size in this area so wired. The branch circuit protection consists of circuit breaker panels which are the latest and best method of circuit protection. Each apartment has provisions for its own meter, and it is likely that meters will be installed after the war.

All lighting fixtures in the project are Alabax porcelain equipment manufactured by Pass & Seymour and distributed in this territory by the J. G. Pomeroy Company of Los Angeles. They naturally conserve large quantities of metals. These are designed especially for such housing projects and are rugged and practically indestructible in rough usage. The electrical contractor kept well ahead of the lathing and plastering crews throughout the job.

Another good example of the careful selection of subcontractors and materials on the project was the awarding of the plastering contract to the C. F. Bolster Company, who used Hollywood stucco for both exteriors and interiors. This stucco is manufactured by Hollywood Stucco Products of North Hollywood, California, and a white concrete base stucco was used on the exteriors and a Keene cement base stucco was used for the interiors.

This is the same company which supplied all the stucco used on the Baldwin Village housing project built by the Baruch Corporation; the Rancho San Pedro housing project built by the Aetna Construction Company, and the U. S. Navy housing project at Long Beach, built by the Zoss Construction Company. It also

has supplied large quantities of stucco for use on government construction at Honolulu. It is one of the largest manufacturers of acoustic plaster on the West Coast.

The interior stucco used at Victory Park is durable, washable, and pleasing to the eye. It has a Keene cement base and is said to be superior in every respect to common hardwall stuccos now on the market. It combines decoration with plastering inasmuch as there is a wide variety of pastel and positive non-fading colors available.

Hollywood Stucco Products recently introduced Therm-Temp, a lightweight insulating plaster which combines insulation with plastering to produce permanent and inexpensive insulation against sound, heat, and cold. A test made by the Smith-Emery laboratories shows that Therm-Temp insulating plaster is the most insulative material of its type yet developed. It has a very low thermal conductivity (high insulating value) which compares closely with corkboard.

Following are others who were active on the project: Lumber, Patten-Blinn Lumber Company; plumbing, E. Willardson; plastering, C. F. Bolster Company; roofing, McCullough Roof Company; linoleum and window shades, Aetna Carpet Company; wood floors, Bud Blossom; finish hardware, Bennett-Montgomery; excavating, Sully-Miller; landscaping, Peterson Brothers; and water heaters, General Water Heater Corporation.

## CHALLENGE OF INCENDIARY WARFARE

Southern California, scene of the first air-raid action in the United States during the war, has produced the newest and most effective challenge to incendiary warfare. Already many industrial concerns, public and private buildings, home owners and the Army and Navy itself are welcoming a new scientific method of fighting the incendiary bomb. Recently a Los Angeles scientist, Dr. O. T. Hodnefeld, discovered a new type of flameproofing liquid that not only will prevent treated materials from bursting into flame, but will actually control and confine the white-hot flames of the magnesium thermite incendiary bomb.

Here is the way to do it, whether you are protecting your own home or making provision for fire bomb protection in a hospital, an industrial plant or an office buildings. From 10 to 15 pounds of De-Oxo-Lin treated sawdust will control one incendiary bomb. To treat the sawdust, pour one gallon of De-Oxo-Lin for each four pounds of sawdust into a metal container. Then add the sawdust slowly, mixing it thoroughly with the liquid flame-proofer until the sawdust is completely saturated. Leave the sawdust in the mixing container (tightly covered) for 24 hours, then place it in tightly covered storage containers in strategic spots where it can easily be used in time of need.

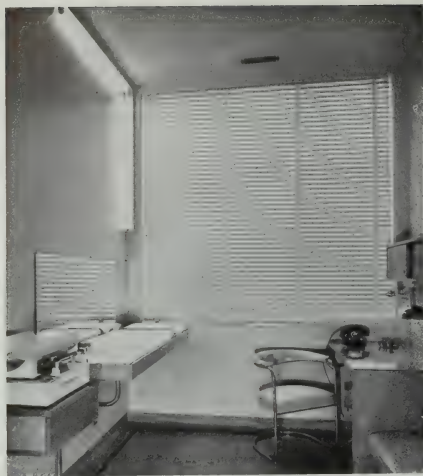
The De-Oxo-Lin treated sawdust has several important advantages over sand, though the method of controlling the bomb are very similar. If a thermite bomb is covered too thoroughly with sand, the gases generated by the burning magnesium cannot escape and an explosion is apt to occur. Whereas a pile of sand is too heavy to be moved by many women and children, a container of treated sawdust can be carried by anyone. Moisture in sand is also a hazard, while the chemically treated moist sawdust sets up a chemical reaction under heat that tends to smother the flame as well as preventing its spread.

If a bomb should strike, do not approach it for approximately a minute. Then approach it cautiously with a long handled shovel and a container of treated sawdust. Spread a layer of sawdust at least four inches thick adjacent to the bomb. Pat the sawdust down with the shovel; then place the bomb on the sawdust, using the long handled shovel. Cover the bomb with from three to four inches of sawdust. Build the pile up from the bottom and sides of the bomb, leaving a smaller amount directly on top to allow gases to escape. The bomb, being completely enveloped in the flame-proofed sawdust, can do no further damage.

## ACOUSTI-GUM ADHESIVE SPECIFIED

Acousti-gum Adhesive, manufactured by the Templar Oil Products Company, Inc., of Brooklyn, New York, was specified for use in applying the acoustic ceiling in the new Los Angeles Red Cross headquarters building designed by Sumner Spaulding, F. A. I. A., and erected by the P. J. Walker Company, general contractor.

This adhesive has been approved by leading manufacturers of acoustical tile and



ACOUSTIPULP ceilings in the new Medical Building, designed by J. R. Davidson, insure efficiency in sound absorption, fire resistance, and heat insulation.

The merits of ACOUSTIPULP plaster have been proved by its successful use in both governmental and private construction.

*Call or Write for Our Complete Engineering Service*

## H. J. KRUEPER CO.

535 South Clarence Street

Los Angeles, California

### LEATHER

... the leather used in the Medical Building designed by J. R. Davidson was supplied and installed by the

#### PACIFIC HIDE & LEATHER COMPANY

718 East Washington Blvd.  
Los Angeles, California

#### Specialists in Dim-out and Black-out Blinds

Manufacturers of California "Custom-Built Blinds" ... used on the Medical Building designed by J. R. Davidson.

#### CALIFORNIA VENETIAN BLIND COMPANY

686 North Robertson Boulevard  
Los Angeles, California

#### ACOUSTI-gum (Waterproof) ADHESIVE was used

by the P. J. Walker Company, as specified by Sumner Spaulding, F.A.I.A., for installing the acoustical ceilings in the new Red Cross building in Los Angeles ... because it is very plastic, remains elastic indefinitely without becoming brittle, does away with support or nailing through its adhesiveness. It is easily applied to tile—gets an immediate grip ...



Warehouse stocks in Los Angeles (825 East Fourth Street—MUtal 8061) and in San Francisco.

#### Templar Oil Products Co., Inc.



125 FIFTY-FIRST STREET  
BROOKLYN, NEW YORK

has been used widely in the West for acoustical installations in schools. Recently it has been specified for naval use, among other places at Mare Island. Currently it is in demand for various other types of government war construction, and it is readily available in quantities.

It was especially developed for installing acoustical tile, insulation board and tile and fibreboard of all types to metal, concrete, wood, and plaster surfaces. It is waterproof and is unaffected by extreme temperatures after it is set. The ceiling installation in the Red Cross building was unusual—done by R. W. Downer—and the specification of Acousti-gum Adhesive was significant.

Other concerns active on the project included the Atlas Cornice Works, J. P. Carroll (painting), B. V. Collins (marble), Deates Sash & Door Company, J. M. Feldman (light fixtures), Fry Electric Company, W. P. Fuller & Company (paints), Lohman Brothers (plumbing), Pioneer Roof Company, L. D. Reeder (asphalt tile and inoleum), Soule Steel Company, Summerbell Roof Structures, Union Hardware Company, and the George E. Ream Company (plywood).

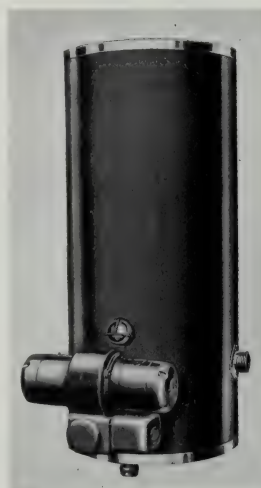
#### ACOUSTIPULP USED FOR MEDICAL BUILDING

One of the outstanding features of the medical building at 6222 Wilshire Boulevard, designed by J. R. Davidson, is the use made of Acoustipulp, which is a patented material which is highly efficient in absorbing sound. It is applied to the ceilings in the same manner as ordinary plaster and lends itself perfectly to the architectural design. Its acoustic value in a medical building is obvious. Acoustipulp is economical, its cost being comparable with that of ordinary painted plaster—it can be furnished in practically any color and the color is integrally mixed in the material. Acoustipulp-covered walls and ceilings are fire-resistant, vermin-proof, and sanitary. There can be no expansion, contraction or decay, and once applied it is as permanent as the wall itself. It has been widely used in a large number of theaters, auditoriums, churches, offices, broadcasting studios, hospitals, and schools in this and many other countries. The distributor is the H. J. Krueper Company, 535 South Clarence Street, Los Angeles.

#### PARKS ON VENTILATION SENSIBLY ENGINEERED

The definition of the word "sensibly" is "in a sensible manner with intelligence or good sense." This definition should apply to the design of a ventilating system at any time. It is especially true that it should apply under present conditions. As our war production program continues to take more and more of the vital materials such as steel, tin, and copper, it then becomes more and more necessary for the ventilation engineer to design ventilating systems in such a way as to conserve these vital materials and still get results.

I have been connected with the ventilating and heating industry for seventeen years. I have seen ventilating engineers design ventilating systems of all kinds. Some good and some bad. I am sure, however, that in the design of most of these systems the ventilating engineer designed them with an utter disregard for the original cost, the operating cost, or the maintenance cost. The prime factor



*Aldrich*

#### "HEAT-PAK"

**AUTOMATIC OIL-FIRED  
WATER HEATERS,  
STEAM and HOT WATER  
BOILERS**

Wherever hot water is required, available in seven sizes to cover a wide range of capacities. Many in use, serving:

**ARMY CAMPS  
MARINE CAMPS  
NAVY SHORE STATIONS  
HOUSING FACILITIES**

## KENNICOTT PRODUCTS CO.

HEATING EQUIPMENT  
Factory Representatives

4902 Santa Fe Ave.

LAfayette 6062

Los Angeles, Calif.



responsible for the lack of economical design in these ventilating systems was due mostly to the fact that a great many of these systems were designed by manufacturers' representatives, who in a great many instances were not qualified to design a ventilating system, and in a great many other instances the manufacturer's representative worked for a company that made only certain kinds of equipment, and he of course quite obviously designed the system around the kind of equipment he sold.

Certain engineers insist that the only way a building can be properly ventilated is with an elaborate system of ducts, sometimes on both the supply and the exhaust. There are of course times when ducts are absolutely necessary, but in most cases they are not necessary and a good system of sensible ventilation would do the job equally as well. Sensible ventilation means using large propeller fans, placing them on the roof in penthouses or along an outside wall and then put openings in the outside wall close to the floor for fresh air supply. If the ventilating engineer would stop and analyze the problem at hand when he is called in to make recommendations for the ventilation of any building, he would realize that the only problem involved is to get air exhausted from the building and to have enough air come in to replace that exhausted, and I am sure that if he did analyze the problem he would find in most cases he could do the job without the use of vital materials.

Some engineers when they design a ventilating system always specify centrifugal blowers even though in a great many cases there is no static pressure whatsoever on the system. Centrifugal blowers, irrespective of whose make, require more watts per CFM than propeller fans. The centrifugal blower is more efficient against high pressures but the propeller fan is more efficient against low pressures. Therefore it is quite obvious that if you use centrifugal blowers where they are not necessary, then you use considerable more electrical current than necessary, and there again you waste something that is becoming more and more vital to our war production program. Some engineers in the design of their ventilating systems insist on using belted fans and blowers. This is certainly not good engineering because direct-connected fans and blowers would be much more economical from the standpoint of operating costs. Direct-connected fans and blowers eliminate the loss set up by the friction of belts, they eliminate the cost of replacement belts, they eliminate the man hours spent in the servicing of belted equipment, and last but not least, they eliminate the fire hazard that is always present where belted equipment is used.

Where belts are used on fans or blowers, then certainly by all the standards of safety there should be guards over the belts. Unfortunately, however, guards as a rule cover only the top and perhaps one side of the belts, and then in the event of fire from belts some of these burning belts are thrown all over the room. This actually happened on an installation here in Los Angeles a few weeks ago, but fortunately the room was of fireproof construction and therefore no damage resulted from these belts getting on fire. It seems to me then the smart and sensible thing for the ventilating engineer to do in the design of his ventilating system is to use direct-connected equipment because, if nothing else, belts are made of rubber or leather and there may come a time when even these are hard to get.

In practically all cases where belted equipment is used in a ventilating system, the systems are designed by companies who make only belted equipment, or else designed by engineers who insist that the reason they use belted equipment is so that they can change the belts and drives in the event they have made an error in calculating the pressure losses on the systems. I am of the opinion that this is entirely wrong because in the seventeen years I have been connected with the ventilating industry I can't recall a single case where the belts and drives had to be changed. Most engineers, I am sure, know how to figure pressure losses on a ventilating system at least close enough so that the changing of belts and drives become unnecessary. If they don't, however, then the only safe thing for them to do would be to put a motor on the fan or blower large enough to take care of the increased horsepower required when they increase the speed of the fan or blower. If they don't do this, then it would be necessary for them to change not only the belts and drives but the motor as well. Now, if they did put a large motor on and then it isn't necessary for them to change the speed because they had figured their static pressures correctly, then the fan or blower would continue to operate for many years using possibly two or three times as much electrical current as necessary, and this certainly isn't an economy in the saving of power.

On the ventilation of buildings, the ventilating engineer should, at least for the time being, design a system along the lines of sensible ventilating. Eliminate wherever possible vital materials such as sheet steel, tin, or copper. In other words, eliminate the elaborate system of duct design he has become so familiar with. Instead, install on the roof in penthouses or along the wall direct-connected propeller fans of the proper size and capacity to give a rapid air change in the building. If the fans are installed on the roof, the penthouses could, for the conservation of metal, be made of wood. On all these installations for the time being at least, eliminate automatic shutters. In front of all these fans install on either the roof or on the wall, install blackout canopies. These act as a blackout medium and they eliminate the possibility of any light from the interior of the building projecting to the exterior of the building. Then along the outside wall of the building, close to the floor, install fresh air supply openings, and these should also have blackout canopies. You then have a complete ventilating system which would be simple in design, use very little if any of the vital materials so necessary in our war production program. The whole system could be installed without any interruption in normal plant production because all the work involved for the installation of a system like this would be done on the outside of the building. This system would act, for the present time, as a blackout ventilating system, then after the war is over, if the plant continues in peace-time production, the ventilating system would continue to operate as a general ventilating system as it had been doing all through the emergency period.



HOLLYWOOD STUCCO WAS USED THROUGHOUT ON VICTORY PARK . . . Again Hollywood Stucco was chosen for its superior qualities over all competition for a major war housing project—this time Victory Park at Compton, now being completed by Myers Bros., general contractors.

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This idea is not new. As a matter of fact, similar installations have been engineered and installed for many years by some of our largest companies. With a sensible ventilating system you get the maximum amount of air with the minimum amount of horsepower, the minimum amount of installation cost, and the minimum amount of maintenance cost. Now compare this, if you will, with a ventilating system using centrifugal blowers and duct work scattered all over the building, using literally tons of vital material such as steel, tin, or copper, men working all over the plant interrupting the normal manufacturing routine, and I believe you will agree with the definition of the world sensibly.—C. E. PARKS, *Pacific Coast District Manager, ILG ELECTRIC VENTILATING COMPANY.*

#### PACIFIC-AIRMAX CORPORATION MERGES

Helen A. Hartfield, president of Pacific Gas Radiator Company, and R. C. Gross, president of Airmax Corporation, announce the merger of Airmax Corporation, San Diego, Calif., manufacturers of aircraft heating equipment, with Pacific Gas Radiator Company, Huntington Park, Calif., under the new firm name of Pacific-Airmax Corporation.

"The merger was effected primarily to facilitate and extend the participation of both of the merging organizations in the war effort," said Mrs. Hartfield, who continues as chairman and president of the corporation. "All Airmax products will now be manufactured in the long-established, fully equipped metal-working plant and foundry of the Pacific Gas Radiator Company of Huntington Park, Calif. General offices of the Pacific-Airmax Corporation will be located in Huntington Park. General offices of the corporation will be located at the Huntington Park plant. The arrangement makes it possible to enlarge and speed the production of the essential airplane heating and comfortizing equipment developed by the Airmax Corporation and will, at the same time, speed the war work already under contract at the Pacific Gas Radiator Company."

Established more than 29 years ago for the manufacture of residential, commercial, and industrial gas heating and ventilating equipment, the Pacific Gas Radiator plant is ideally suited to the manufacture of Airmax products. R. C. Gross, president of Airmax Corporation, has been appointed vice president and general manager of Pacific-Airmax Corporation, and A. A. Arnheim, also of Airmax, will be chief engineer.

By uniting the executive and technical personnel of both companies, the new organization is fully staffed for the important war effort in which it is now engaged, as well as planning for the resumption of normal manufacturing after victory is won. Like most other manufacturing plants, the company is now entirely in war work, but is not overlooking the fact that Pacific Gas heating equipment will again take its place in the heating and ventilating field. As a matter of fact, plans are already under way for complete redesigning and improvement of the entire line of Pacific residential, commercial, and industrial gas heating equipment for peace-time uses and the addition of new products. Officers of Pacific-Airmax Corporation include: Helen A. Hartfield, president; R. C. Gross, vice president and general manager; Helen C. Wilke, secretary and treasurer; L. M. Hull, sales manager; A. A. Arnheim, chief engineer; E. M. Rahm, work manager; and J. B. Marchand, purchasing agent.

#### NEW YOUNG COOLING MACHINE

The Young Radiator Company of Racine, Wisconsin, has developed a cooling machine far exceeding in physical size and capacity any standard Young product hitherto available for internal combustion engines and compressor cooling or process plants. The new Young Quad Atmospheric Cooling Unit resembles in its general appearance a tower extending into the air some 14 feet and measuring about its base approximately 12 feet square. The name "Quad" indicates the arrangement of the cooling unit, since it is formed into a four-sided assembly, the sides of which are comprised of heat transfer surfaces for water, oil, or gas cooling and for steam or vapor condensing as required. A high capacity induced draft fan, especially designed and built, is mounted horizontally at the top of the tower drawing air through the heat transfer elements and discharging it upward through an aero-dynamically designed discharge stack. As a result of careful selection and arrangement of heat transfer surfaces, it is possible to cool a Diesel engine of approximately 2000 horsepower capacity handling both the engine jacket water and lubricating oil cooling load at a horsepower expenditure of under 25 horsepower. The heat dissipating capacity of a single unit is equivalent to the total heat load which would be required to heat an apartment building having 60 to 70 six-room apartments.

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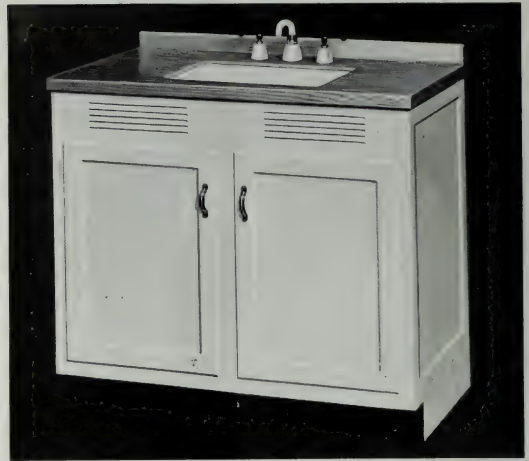
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#### WAR HOUSING CABINET-SINK



Designed especially for war production plant housing projects, an entirely new cabinet-sink combination has been presented by Mutschler Brothers Company, Nappanee, Indiana. In view of releasing quantities of material for war munitions, the unit involves for the most part materials on which there is no restriction. High fired vitreous china is used for the sink bowl which is built in to a matched and bolted hard maple top. Besides suggesting the timely advantage of being easily obtainable and non-critical, the vitreous china bowl offers many other features which appeal especially to the homemaker. It has been proven under actual kitchen tests to be completely impervious to kitchen stains and acids. Because the glaze is an integral part of the vitreous china piece, the possibility of chipping or crazing is eliminated. The glazed finish is extremely smooth and lustrous and matches the white synthetic enamel of the hardwood under cabinet.

The vitreous china bowl is heavy enough to resist all reasonable shock and is made further damage-proof by an ingenious means of top suspension. This suspension also provides a permanent water-tight bond between the impregnated maple and the china bowl. A unique system of fabricating hard maple sink tops has been developed which insures permanence and satisfactory service. They are built up of random width strips of clear maple, tongue and grooved, glued with waterproof casein glue and especially treated with a wood dimension controlling agent, and wax finished. They are bolted with four long bolts which run through the top from front to back.

Although hard maple has not been commonly used for such purposes, largely because of certain manufacturing difficulties which have recently been overcome by Mutschler Brothers Company, it supplies a number of improvements over materials which have previously been accepted. It is interesting to reflect that professional chefs and cooks have always demanded a built-up maple surface upon which to work. They point out that this is so because it is easier to clean and preserve—after years of usage it may easily be restored to its original brightness by simple hand sand papering and waxing. Too, it is especially significant that hard maple has been specified and approved by federal housing agencies for kitchen work surfaces.

With the exception of the ends, backs, and bottoms (which are of Masonite de luxe quarterboard paneling), the under cabinets are built entirely of selected hardwood, properly kiln seasoned and dried to 6 per cent moisture content. All doors, as shown, are of a special low-cost recessed panel construction. Drawers are dovetailed. General construction details and finish are consistent with the best manufacturing practices. The use of approved hardware and fittings, and the adoption of short-cut production methods, have, however, resulted in a price level which is in line with government allowances.

Four sizes are available: 42-inch (containing no drawers), 54, 60, and 72 inches long. Supplementing the sink units, there is available, with matching hardware and door construction, a complete line of base and wall cabinets, also of selected hardwood.

Approximately 150 pounds of critical iron per housing unit could be conserved by substituting the new kitchen sink combination for one of the more usual types. If this were to be done in all of the 500,000 dwelling units which have been authoritatively predicted for the next twelve months, the resulting conservation would amount to some 37,750 tons of iron—enough to build thirty submarines, or 934 flying fortresses, or 3,146 medium tanks.

Significant conservation, not only of critical materials, but also of man hours, is to be achieved through the use of the new cabinet-sink combination. Prefabricated completely finished units are delivered to the job ready for installation which may be accomplished in a few hours. This releases countless hours of valuable construction personnel time for other operations. Further information can be obtained from the William P. Horn Company, 727 Brannan Street, San Francisco, West Coast distributor.



## BLACKOUT AND AIR RAID PROTECTION

Total blackout and highly effective bomb-raid protection can now be obtained with a single product perfected and sold by Clinton Carpet Company, Chicago. This product is made in two types: Ozite Air Raid Safety Blanket and Ozite Blackout Blanket, either of which assures full blackout properties plus high degrees of protection against flying glass splinters and other small debris so destructive in air raids.

Unfortunately, there has been much misinformation about air raid protection. It is rarely feasible to protect against direct bomb hits and near misses, either of which often has sufficient force to blow in the walls of even the most modern factory buildings or to set up earth shock capable of undermining the foundations. Furthermore, flying debris from shells exploding even at some distance may break through heavy walls, nullifying the most extreme precautionary measures.

Nevertheless, there are highly important protections that can be provided. Total blackout which greatly reduces the number of devastating direct hits and near misses and, just as important, protection against flying glass, etc., which in the early English bomb raids was responsible for tremendous loss of life, property, and plant productivity. Actually, flying glass is known to have caused 60 to 80 per cent of all British air raid casualties and is obviously the biggest single danger encountered. A protective barrier inside windows, skylights, etc., is effective in preventing such casualties and property loss, and that is essentially what Ozite blankets are.

Both types of Ozite blankets are for installation in the windows, skylights, doors, etc., and U. S. Army tests have proved their effectiveness against flying glass splinters. They were developed especially to combat this largest single preventable risk and are based on accurate scientific study and practical examination of actual experiences in England. As far as is now known, they are the most effective materials combining essential blackout and glass splinter protection. Ozite Air Raid Safety Blanket is made of selected cattle hair, densely felted into a heavy blanket-like material with a reinforcing wire mesh center. For air raid protective use it offers a combination of complete blackout with effective blocking of flying glass splinters and similar small debris. It is particularly recommended for use on windows of lower floors where danger from flying splinters is greatest. Ozite Air Raid Safety Blanket is fire-resistant and easy to install in a wide variety of methods for either permanent or removable use.

Ozite Blackout Blanket is similar in every respect to Ozite Air Raid Safety Blanket except that it does not have the wire mesh center reinforcement. (As a result it is available without priorities.) Made of selected cattle hair densely felted to an adhesive fabric center to provide full blackout and very substantial protection against glass splinters. Ozite Blackout Blanket is recommended for use on windows above the second floor. Made in four weights, all fire-resistant and easy to install for any use.

Ozite Air Raid Safety Blanket and Ozite Blackout Blanket are recommended particularly for industrial plants, power plants, telephone and communication centers, hospitals, transportation headquarters, army, navy, government, municipal, and civilian defense buildings, airports, barracks, and all other essential establishments. Present users include U. S. Army air fields, U. S. Navy, U. S. Army hospitals, arsenals and Quartermaster Corps, Aluminum Company of America, Curtis-Wright Corporation, Glenn L. Martin Company, the City of New York, and many others.

Full information on Ozite Air Raid Safety Blanket and Ozite Blackout Blanket can be obtained by writing the manufacturer. Available also is a free booklet entitled "Blackout, Air Raid Damage and Glass Splinter Protection for Industrial Plants." This authoritative booklet is well illustrated and describes in detail the effects of bombings and air raids. It will be sent free upon request to Clinton Carpet Company, Merchandise Mart, Chicago, Ill.

## THE FINE ART OF DECEPTION

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This imaginary factory exists on a river. On one side of the factory are main line tracks and rolling tree-dotted hills; on the other, the edge of an average size industrial town. It has various pronounced landmarks, including a bridge, dock, slips, parking lots, storage tanks and numerous other reference points.

Across the river is a small town with nearby farms, and a curving highway which is normally used to transport farm produce and tourists rather than industrial trucking. All the difficult problems that beset a camoufleur have been included in this one example. It is to be hoped that very few plants would incorporate all of these trying problems.

To camouflage only the factory would not have been intelligent practice. If the enemy expects to find the target in a certain location, he will be suspicious if none is visible. He will study photographs more carefully and quickly find the exact location of the hidden plant.

To hide or obscure adjacent reference points even several miles away is as necessary as to do so to the target itself. If the enemy is to be kept from rapidly penetrating our mask, we must resort to area camouflage. Of course, in a real problem, such total camouflage can only be accomplished with the understanding and cooperation of everyone in the target area. At least 35 per cent of the effectiveness of camouflage depends upon what is known as "camouflage discipline," or the

willingness of everyone in the area under observation to abide by a set of rules. These may include such widely varied requests as the prohibition of smoking chimneys; the abandonment of certain roads; the constant maintenance of shine-reducing or glare-reducing properties on railroad tracks and high tension wires; the organization and distribution of traffic at certain hours; the parking of cars according to a preconceived plan; the frosting of certain windows to eliminate sunset and sunrise glare, and hundreds of other inconveniences that may be visited upon the people in the entire area surrounding the target.

A large portion of the factory—administration building and numerous plant buildings—was "broken up" by painted surfaces having the appearance of smaller buildings from bombing altitudes. The shape and height of smoke stacks were minimized by irregular shaped light wood and cable fins attached about halfway up the stack—painted to blend into the surrounding design.

In dealing with our shadow problem, it can be seen that paint alone is not enough. Paint needs an ally—a three-dimensional structural sun-reflecting and shadow-casting ally. Light must be introduced into shadow areas and incidental shadow areas introduced back into light areas.

The type of construction, of course, must be cheap, fireproof, waterproof, and windproof. It must be light weight and have a certain amount of elasticity. Hard-boiled construction looks static and stiff from the air. Pliant circus tent construction, moving a little in the breeze, is more desirable.

The appearance of forested areas in the camouflaged model is accomplished through nets and flexible wire mesh on which is laced and draped colored tattered cloth and kindred material, known as garnish, and the whole painted according to a pattern.

In an effort to make a flat surface take on protuberances and depressions, I find it helps to take advantage of the high and low visibility property of certain pigments. It is not done by contrasting values alone, but by the use of colors and shades of widely separated specular visibility. Brilliant primary colors of high visibility used next to background colors of olive drab and grays will seem to pop or stand out, giving the appearance of relief. This can be seen in studying textile designs of indifferent color choice. Often you will find bad combinations of colors which result in optical vibration and an erroneous conception of depth and dimension. Careful study of this phenomenon enables the camoufleur to simulate structures in relief on a perfectly smooth surface without resorting to tricks of perspective which are effective under some conditions and from certain viewpoints but are completely in error from another.

The combination of deception, removal of shapes and substitution of others, alteration of appearance of highways, bridges, and parking lots—all were accomplished in this model without hindering the normal production of the plant or flow of surrounding traffic.

No single mechanical consideration is more important to the camoufleur than paint. For no matter how successful our camouflage hides the plant from the bombardier's eyes, one must remember that he is equipped with highly technical photographic apparatus which is designed to penetrate paint and net camouflage. It does this by means of color filters and infra-red film, which betray man-made and man-painted imitation vegetation and other surfaces.

Today, we have camouflage paints that react to all known photographic and sensitizer tests precisely as does natural foliage. This one advancement in technology has been an immeasurable aid to camoufleurs throughout the land.

These new infra-red reflecting properties have also increased the durability of paint as well as to reduce the inside temperature of the object painted as much as 15 degrees when compared with the same color in ordinary paint.

Perhaps I should explain a little more about what we have learned to require of camouflage paints. Frankly, its technical requirements are such as virtually to nullify the camoufleur's efforts if they are not met. The architecture of concealment is worthless if it interferes with the normal production capacity of the plant to which it is applied.

(Continued on page 46)

### THE FINE ART OF DECEPTION

continued from page 45

This means more than merely avoiding fastening nets and fabrics where they will be tripped over—it means retaining as pleasant working conditions as possible by specifying a heat-resisting camouflage paint to replace the gleaming aluminum paint widely used to deflect heat. More than a mere notion, this point was proved decisively in the first few "cam jobs" which were constructed in America after December 7.

Responsibility of the executives and management of American industry is clear. They must see that America's equity in their business is protected. Too often after reading the morning paper about how clever the Japs or the Nazis have been in concealing and protecting their centers of production, we mistakenly condemn our own Army command or civilian defense officials for lack of foresight in protecting ours.

Camouflage is like a dike. Its purpose is to keep the river of destruction away. Let's not wait to start thinking and acting camouflage until we have heard and felt enemy bombs. Then it might be too late.

### THE THIRD FRONT

continued from page 20

obsolete methods of fighting and organization in the Yugoslav Army. For this he was transferred to the provinces, and at this point his career recalls that of General de Gaulle. He was recalled and resumed as lecturer at the military academy, and the second World War saw him called to the general staff. Mihailovitch always saw the advantages and possibilities of mountain warfare for his men, believing that with limited resources and natural handicaps it was foolhardy to risk big issues on the plains. A scholarly type of soldier, Mihailovitch has today a grand breadth of view from his mountains. His communications keep him in touch with the partisans, his efforts are linked with those of the United Nations, he has demonstrated the superiority of persistence and courage over the most evil forms of treachery and separatism.

There is every likelihood that those Balkan regions most suited for guerrilla operations on an effective scale against the Nazis are coming into their own again. According to daily reports, guerrillas are more numerous, better armed, more firmly established in Yugoslavia, Albania, Greece, the Carpathians—under Ion Minulescu—Carpathian Russia and Poland than they were a year ago. Forest and mountain shelter men, material, and supplies. In spite of barbarous reprisals on village and township, the solidarity of the common people persists, and their Nazi overlords are often baffled by the silent conspiracy.

About the time of Mihailovitch's spring offensive Yugoslav headquarters in London told of the support guerrillas were given by their women folk. Three incidents illustrating this were linked by the fact that three of the women concerned were called Miltiza, or Mary. The first, a school teacher, was caught by the Germans when she was carrying a basket of home-made grenades to a guerrilla unit hidden in the mountains. Questioned and threatened for days, she insisted, "I was going to use them myself only." She was hanged but the unit was safe.

The second Miltiza was a doctor, a married woman with a husband and child. When captured she was leader of an army guerrilla unit of seven men. "Don't speak to them," she ordered her men. The whole unit was hanged without having spoken a word to the Germans. The story of the third Miltiza concerns the now familiar practice of the Nazis of wreaking vengeance on a whole village or town if it has the slightest connection with the guerrillas. This woman was a peasant mother, widowed in the last war, with an only son. She was arrested and taken along with all the women of her village to view a heap of mutilated bodies. She knew, like all the others, that if she showed the slightest sign of recognition, the whole village would be destroyed. There was one familiar face amongst them—Miltiza's son, the village schoolmaster. She turned, faced the Germans, and said without faltering, "This is not my son."

Guerrilla leaders are often officers of the main Yugoslav army: young university students are amongst the toughest fighters. A recent report date-lined Zurich, quoting an Italian witness, reflects the amazement caused by the bravery and stoicism of captured Chetniks under sentence of death. A point of honor seems to be that they may announce before death the number of enemy deaths for which they are individually responsible.

The core of the successful fighting by Chetniks and partisans is the trained leadership and example of Mihailovitch. Grouped around in

ever-widening circles are the bands of scattered Slav units who, almost in spite of themselves, are learning the lesson of their destined common interest and unity. At frightful cost of human life and in the wreckage of countless homes, the will toward liberty persists. Belonging to the pre-war era is the successful period of cynically fostered separatism with which the Nazis smashed the Balkan Entente.

### THE AUTHOR AND PLAYWRIGHT IN THE SOVIET UNION

continued from page 24

personal grievances. Journalism is well paid in Russia, and there were months when I made more out of a few feature articles than I received for my work in the film industry.

Magazines scarcely play a role comparable with that which we are accustomed to—perhaps because the daily press fills many of its functions. By far the most important field was that of books. During my later years in Moscow, bookstores became extremely numerous, but they were usually so crowded that I had to elbow my way up to the display counters by main force. I made it a point to visit a few shops at least once a week, because when a new book appeared, it was usually sold out within ten days, despite what were frequently very large editions.

When I was asked to do a book, the first step was to submit an outline and an estimate of length. The publishing house then calculated the selling price and the size of the first printing, and I received 25 per cent of the total royalty due me on the first edition, before writing a word. Upon delivering the typescript, I received a further 35 per cent, and the day the book went to press, the remaining 40 per cent. Thus the author received the entire royalties upon the book before it was printed—a royalty based upon copies printed, not copies sold. If it were decided to print a further edition, the consent of the author had to be obtained. When he gave that consent, he received 50 per cent of the royalties on the second edition, and 50 per cent the day it went to press.

The position of the author in the motion picture industry was no less favorable. A royalty system was universally applied, a small percentage on the gross intake at the box office going to the author of the story, the writer of the script, the director, the cameraman and the composer of the music, if any. These received a purely nominal fixed wage, but the royalties from a successful film ran into fantastic sums, which continued for years.

The real aristocrat of the literary world, however, was the playwright, thanks to the indescribable enthusiasm which the average Russian feels for the theater. In Moscow, a city half the size of New York, there were sixty legitimate theaters, and it was rare for one to obtain seats unless they were purchased ten days or a fortnight in advance. The provincial theater was just as popular and thriving, and even the humblest collective farm had its amateur theater.

It was quite possible, therefore, for a new play to be on the boards in three hundred theaters at one time, and since the repertory system is universal, it was likely to be played from time to time for many years. The author's royalty is two per cent per act, ranging from six to ten per cent on the average play, and this, multiplied by the several hundred theaters which might be showing the play, ran into truly staggering figures on a successful piece.

Today, of course, all of that is changed by the war. The other day, in a Soviet newsreel, I spotted Shchokolov, the author of *Quiet Flows the Don*, on the front. My close friend, Afinogenyev, was killed in an air raid on Moscow while there acting as liaison officer to the foreign correspondents. The news dispatches of Ilya Ehrenbourg make it clear that he is sharing the rigors of the front with Red Army men. But it is not surprising that Soviet writers are playing their part any way they can in the defense of their homeland. As authors, they have a great deal to defend.

### CLAY SCULPTURE

continued from page 21

natural structures for clay. Let the clay walls undulate from convex to concave in a large way. Let the details be scarce, crisp and small enough to make the large forms appear larger.

Clay sculpture must grow fast too, therefore, let it show how spontaneously it is being made—how quickly fingers and thumbs can form each wall and press each detail. If there are mistakes just leave them for they are a personal part of the whole, and building up hollow creates a characteristic style of its own. Never make any changes for they spoil the rhythm of climbing clay. As it grows let it proudly show how hollow it is—and finally, how well it defies gravity!





## WAR JOB

Every individual . . . every company . . . has a very definite job to do if this war is to be won in the shortest possible time. Our job is the building of war plants, war housing, military establishments . . . our full resources are at the service of the Government. Whatever your job is, we hope you are as sincere in it as we are.

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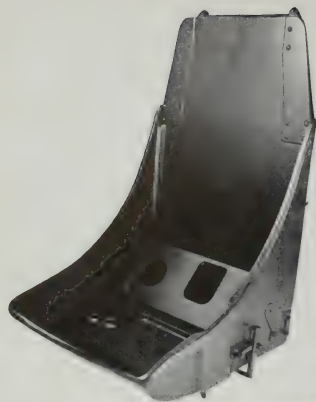
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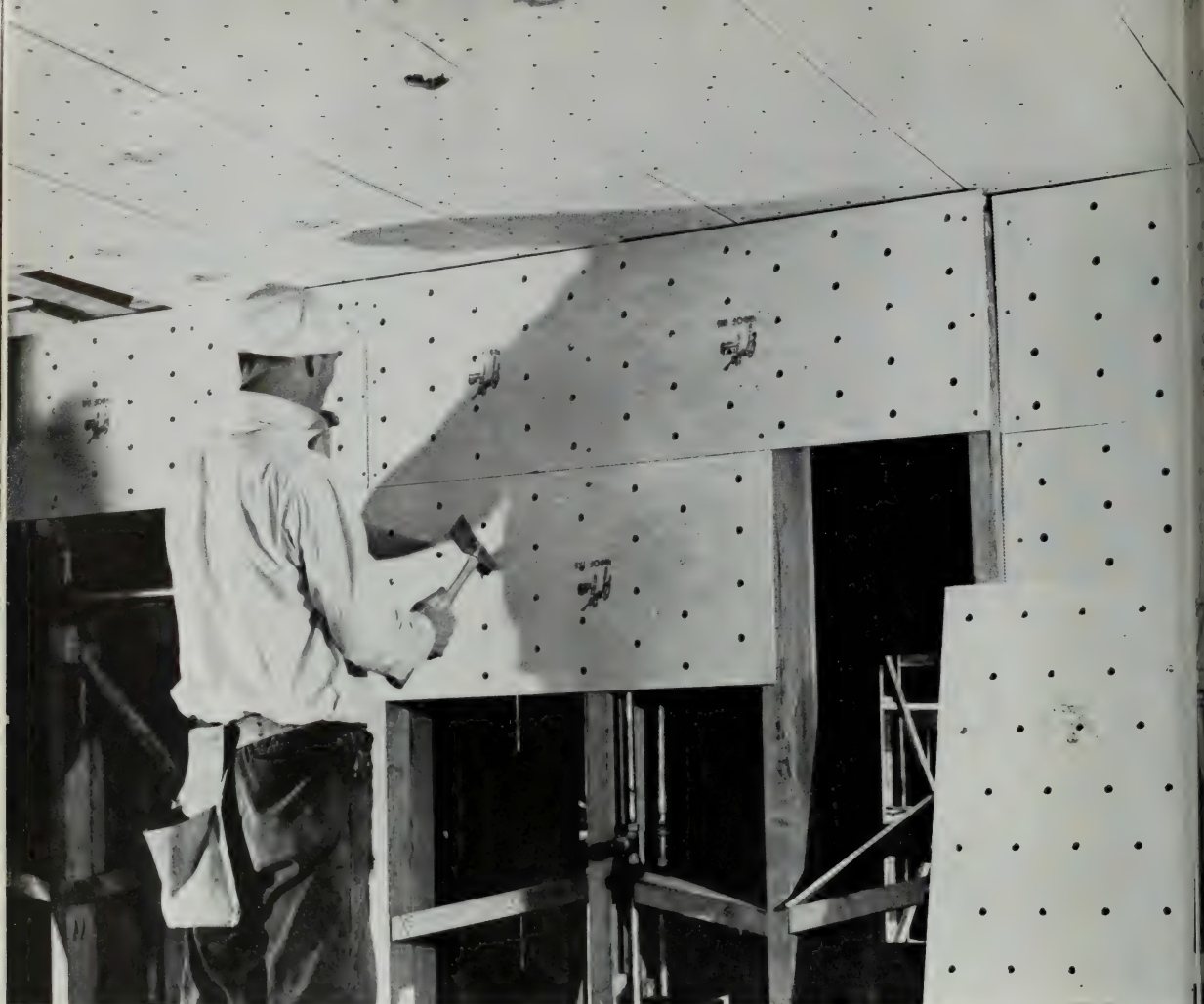
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# CALIFORNIA HOUSING & PLANNING ASSOCIATION

A Conference Taking Stock of the Immediate Situation and Affirming the Need to Begin Planning and Acting Now to Meet the Grave Problems Which Will Confront Us at the End of the War

The conference was co-sponsored by the Los Angeles Citizens Housing Council, Pacific Southwest Academy, Los Angeles City Planning Commission, Los Angeles Regional Planning Commission, and the Housing Authority of the City of Los Angeles.

**POST-WAR REDEVELOPMENT—URBAN AND RURAL**—L. Deming Tilton, chairman; consultant, San Francisco Planning Commission.

A preliminary draft of a statement on "Basic Principles for a Redevelopment Program for California," including a critique of the various national proposals available, was prepared by a CHPA committee. The committee sponsoring the report included Charles Bennett, Morse Erskine, Albert Evers, Catherine Bauer, secretary, and L. Deming Tilton, chairman. The committee agreed on the general principles contained in the report but did not have time to reconcile all the details. The report was submitted for discussion by a panel including one or more planners, housers, architects, financial experts, property owners, local labor representatives, and public officials.

George F. Yantis and Walter Blucher participated in the discussion. **STATUS OF WAR HOUSING IN CALIFORNIA**—Howard Moise, chairman; president, California Housing and Planning Association. A presentation by a panel of experts of the present status and the outlook under existing legislation for housing, both public and private; and the relation of war housing to the problems of recruiting for war industry. Speakers included Langdon Post, regional director, Federal Public Housing Authority; W. G. Bingham, district

director, Federal Housing Administration, Los Angeles; Eugene Weston, Jr., regional representative, National Housing Agency.

**PLANNING NOW FOR THE POST-WAR ERA**—Speaker, George F. Yantis, commissioner, National Resources Planning Board.

**STATUS OF WAR HOUSING IN CALIFORNIA (continued)**—The Rent Control Program—George P. Tucker, Rent Division, Office of Price Administration; presentation by a CHPA sub-committee of a report on housing and planning in a Japanese Relocation Center.

**THE CALIFORNIA SHACKTOWN**—Carey McWilliams, chairman; chief, Division of Housing and Immigration, State Department of Industrial Relations.

The typical shacktown and what can be done about it from the points of view of county government, the local health officer, the planning commissioner, the local housing authority, and the Farm Security Administration. Speakers: Dr. Saul Ruby, assistant health officer, San Diego County; Gerould L. Gill, chairman, Housing Authority of the County of Contra Costa; Milen Dempster, Farm Security Administration Audience, discussion.

On Friday evening there was an informal showing of Kodachromes of housing, planning and modern architecture in Latin America made by Francis J. Violich, planning engineer. These slides indicate channels for collaboration by United States architects, engineers, and technicians with our neighbors to the south; and American premiere of a mysterious movie made in England by an American housing official.



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**THE POST-WAR OUTLOOK FOR CALIFORNIA**—Meeting co-sponsored by Pacific Southwest Academy—Raymond G. McKelvey, chairman; president, Pacific Southwest Academy.

What military and industrial demobilization will mean to California in terms of our total economy, of finance, and of public works and housing. Speakers: V. B. Stanbery, National Resources Planning Board, Berkeley; Stuart Walsh, staff director, Senate Interim Committee on Economic Planning; Oliver P. Wheeler, research director, Federal Reserve Bank, San Francisco; Catherine Bauer, vice president, California Housing and Planning Association.

**WATER AND POWER FOR POST-WAR CALIFORNIA**—Speaker, Dr. Harlan H. Barrows, chief Central Valley planner, Bureau of Reclamation, Department of Interior.

**THE POST-WAR OUTLOOK FOR CALIFORNIA** (continued)—Probable post-war trends as they appear to the economist, to organized labor, to the agricultural economist, to the industrialist faced with problems of conversion. Speakers: Dr. Arthur G. Coons, professor of economics, Claremont Colleges; Phillip Connelly, Congress of Industrial Organizations; Lloyd Mashburn, American Federation of Labor; Marion Clawson, Bureau of Agricultural Economics; Charles Day, assistant general manager, Richmond Shipyard No. 1, Permanente Metals Corporation.

On Sunday there was a tour of Los Angeles housing developments arranged by the Housing Authority of the City of Los Angeles. The tour included the harbor area with its dormitories and war workers' apartments; Avalon Gardens, Compton, and Pico Gardens.

An enthusiastic assemblage of some 200 planners, housing officials, educators, architects, and citizens interested in planning and housing gathered at the Hotel Mayfair in Los Angeles on September 24, 25, and 26 for the second annual conference of the California Housing and Planning Association. The conference was scheduled to follow immediately the annual conference of the League of California Cities and was synchronized with a meeting of the Western States Housing Authorities Association in order that members of these two organizations could conveniently attend its sessions. As a result the registration at the conference included not only persons from all parts of California, but also visitors from out of state cities as distant as Seattle and Phoenix. From Washington came the two chief speakers, George F. Yantis, commissioner, National Resources Planning Board, and Harlan H. Barrows of the Bureau of Reclamation, Department of Interior. Participating in the discussions were Hugh Pomeroy, the new executive director of the National Association of Housing Officials and former director of the Virginia State Planning Board, and Walter Blucher, executive director of the National Association of Planning Officials, Chicago.

The sessions of this year's conference were largely devoted to two main topics—the immediate and pressing problems of war housing and the various aspects of post-war planning and reconstruction. The growing menace of the California shack town was also discussed at a meeting presided over by Carey McWilliams, and the importance of the Central Valley Project to California's agricultural and industrial future was ably treated by Dr. Barrows in his address at the Saturday luncheon.

Most controversial of the sessions were those devoted to the subject of war housing, in which marked differences of opinion were expressed as to just what is wrong with the picture. Agreement prevailed, however, on the one broad proposition that, as in so many other phases of our war effort, the war housing program is proceeding at a pace and in a manner which are both far from satisfactory. Out of the heated discussions came a number of resolutions, among which the most significant called for the elimination of duplication of effort and a speed-up in the determination of need, further decentralization (autonomous decisions in regional offices) in war housing matters in general, the assurance of immediate and adequate priority ratings for all allocated housing, and the utmost cutting down or "stripping" of critical materials in *private* as well as public housing.

The housing authority boys also saw to it that a plug for the local authorities was not omitted—a resolution calling for the exclusive use of local authorities for the construction and management of war housing projects. The chairman was also authorized to appoint a committee to consider and report on the question of an acceptable minimum standard of amenity and construction. A motion was also made, in the interest of releasing architectural ingenuity, which called for the determining of the size of a project by the allocation of a certain amount of critical material rather than by the stating of

(continued on page 18)

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# books

**LAST TRAIN FROM BERLIN**, Howard K. Smith (Alfred A. Knopf, \$2.75)—In *Last Train From Berlin*, Howard K. Smith takes up just about where Shirer's *Berlin Diary* left off. After more than a year as United Press correspondent in Berlin, Smith followed Shirer at the CBS microphone. As things grew worse and worse for Americans in Berlin (also for Germans in Berlin), he applied for transfer, and got himself moved to Berne. He crossed the Swiss border—it sounds like the finish of a quickie—the night of December 6. Thereafter, in deference to the good Aryans of Nippon, Germany allowed no Americans to leave its confines, even during the brief interval before the formal German declaration of war.

You have to take Smith's unsupported word for much that he says. Throughout the fall and winter of 1941, the Gestapo grew progressively tougher, and in its raids on the news services it seized upon the most harmless doodles as evidence of sinister purpose on the part of the correspondents. Therefore all files were cleaned out regularly, and all notes destroyed. But Smith obviously has a disciplined mind, trained by German propaganda releases to sift fact from fancy. It would be silly to doubt his veracity, and it would be just about as silly to doubt his qualifications as an observer. The trouble is that he says things we should like to believe, and we've had so many kicks in the pants this past year that we suspect the bearer of good tidings. What Smith says, substantially, is this: Germany has soured on the Nazi regime; the German people are held together in their war effort only by their fear of what would happen to them in defeat; if they were promised agreeable peace terms, they would crack up in a relatively short time.

This summary is too sweeping to do justice to the measured care of Smith's writing and thinking, but it's as close to his point of view as a few sentences can come; and anyway, the purpose of this review is not to provide you with the digested contents of the book, but to make you feel that you must read it.

It is pleasant to lend an ear to Smith's report of maggots in the Nazi cake, but it is not entirely easy to ride along with him to his conclusions. In the first place, to judge by his own text, the Germans are dissatisfied with Nazism only because Nazism is losing the war. While Germany was victorious, and while the soldiers were bringing home perfume from France and butter from Denmark, and fur coats from Norway, the home folks of the Fatherland didn't seem to give a damn whether the principle of Nazism was evil or good. They heiled their Hitler with a right good heil, and thought it would be right nice to be a Herrenvolk, and be able to push everybody else off the sidewalk. Then Russia upset Adolf's timetable (these Russians, they just never DID have any sense of time!); the butter and fur coats began to move out faster than they had come in, and anyone who had a bottle of perfume left would probably drink it. That was different. They became hungry and grouchy. They mumbled against Nazism as the scapegoat, but the only thing in it they really objected to was defeat. If the 1942 campaign in Russia had resulted in a Nazi victory; if butter and fur coats had come galumphing back—are we to believe that Germany would not have resumed heiling Hitler? The criminal who throws away his tools because they fail to jimmy the safe is not thereby reforming. He is merely preparing for more efficient looting. And even if Germany got rid of Nazism, there is little indication that at the same time it would get rid of the way of thinking that brought Nazism into being.

As for offering the Germans honorable or hopeful conditions of peace—why didn't they make good use of them when they had them? For they did have them. Not, perhaps, in 1918 (though too much has been made of the strictures of the Versailles Treaty. But twenty years later, what was left of the Versailles Treaty? In the course of those twenty years, Germany had got back the Ruhr, it had re-fortified its boundaries, it had built up its armaments and its armed forces, it had expanded beyond its 1914 area by annexing Austria and Czechoslovakia, it had received huge loans from its former enemies. If after Munich, Germany had settled down to rebuilding



peace, order, and stability within its boundaries, the world would have come to respect its good faith. But instead, Hitler drew his gun and went on looting, and the home folks cheered him right along. Why offer them benevolent peace terms now when they didn't make civilized use of them when they had them? The writers who have advocated extermination of the German race by a process of sterilization are definitely too enthusiastic; but to Americans and Europeans who have twice had their lives messed up by Germany on the loose, the doctrine of loving kindness doesn't seem to be quite the thing, either. And perhaps it would be easier to figure the terms of peace if we were somewhat closer—even more than somewhat—to winning the war.

**APPLE IN THE ATTIC**, Mildred Jordan (Alfred A. Knopf. \$2.00)—Some reviewers have ticketed Mildred Jordan's *Apple in the Attic* as a folk tale of the Pennsylvania Dutch. Beyond being inaccurate, the label does less than justice to this richly flavored narrative. It has none of the fabulous or the supernatural element of the folk tale. It has, instead, something better: it has a set of realistic, hard-headed, earthly farmers whose behavior follows a trend common to farmers throughout the United States. *Apple in the Attic* is no more a folk tale than *My Antonia* or even *Tobacco Road*. The story, save for its "hexing" episode, could be transferred in its essentials to any of a dozen American rural districts without losing its validity.

That Miss Jordan availed herself of the rich coloration of Pennsylvania Dutch life is just so much good measure. The characters move in an atmosphere of succulent food, rich soil, red barns, abundant flowers; they speak the terse, cadence, sometimes contorted English that the German settlers in the Reading and Lancaster regions have evolved and perpetuated. They live heartily, even grossly, and they surround themselves with beauty as instinctively and as unaffectedly as they make smierkase.

We learn that Emma Dreibelbis forgets to take to market the eight quarts of apple schnitz for which Mrs. Kirschner would have paid two dollars. For this offense her husband Jacob vents upon her a tirade of truly Wagnerian sonority, working himself to an ecstasy of rage wherein he vows, on the Bible, that he will never speak to his wife again.

The story that ensues is touching and funny—sometimes in turn, sometimes both at once. Miss Jordan's craftsmanship is such that the story seems to tell itself. It is most pleasant going, and more important as genuine literature than any of its long-winded competitors on the current fiction market.

**VAN LOON'S LIVES**, Hendrik Willem Van Loon (Simon & Schuster. \$3.95)—Hendrik Van Loon discovered that if he placed a note under the stone lion at the entrance of the town hall in Veere, Holland, he could summon historic personages from the past to come to dinner with him. Now, now—stop making those vulgar sounds. You're supposed to enter into what's known as the Spirit of the Thing. All right, so they come to dinner. Before their arrival, Hendrik writes biographical notes on them for the benefit of Brother Frits, who presumably might otherwise ask Queen Bess how her children were doing, or something like that. The biographical data could be found in any standard reference book, but not in so many words. The balance of the 883 pages is taken up by the meditations of Hendrik Van Loon. In sheer vacuity they eclipse the late Arthur Brisbane.—PATTERSON GREENE.

**NUOVO DIZIONARIO TECNICO COMMERCIAL**, Español-Inglés—New Commercial and Technical Dictionary—(Chemical Publishing Company, Inc. \$10.) A new reference book compiled for the engineer and technician by a prominent Spanish engineer, Antonio P. Guerrero, has just been published with the hope that it will strengthen the sympathetic relations between the United States and Central and South America by the further elimination of misunderstandings due to language difficulties. It contains more than 50,000 words used in electrical, mechanical, chemical, and marine engineering, radio, mining, textile and other industries, also works referring to aviation, motorized warfare, plastics, meteorology, etc. This book should be valuable to any business or professional men who have correspondence with Central and South America because of its conversion tables of weights and measures and monies, as well as for its importance as a technical Spanish dictionary.



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# music

The popularity of composed music is a phenomenon that always startles the public wherever it occurs. Music, as the public uncritically realizes, deals in forms and symbolism as remote from realistic mental commonplace as the patterning on a Persian or an Oriental rug. That an art dealing in such means should be charming is not unreasonable. No one is likely to deny the charm of a well-patterned rug, though few could expound if asked whether the pattern has a meaning. But popularity requires more than charm. Popularity in music, even a specialized or esoteric popularity, is evident as soon as it occurs; one would not speak of popularity in considering the gradual and unhurried change of vogue in rugs. The name of a popular musician may become a part of common speech around the civilized world; the designer of fine rugs remains an unknown specialist.

Today popular music is thought of as a class: it is music written for quick distribution and the ash heap. Actually such music, with certain obvious exceptions, is popular only as a class, and the class type constantly changes. It is also thought of in a larger way as including music written to exploit the changing forms of popular dance and also folk music.

Folk music is of course popular among the folk with whom it originates. The excursions of folk music into any more general popularity are usually the result of certain qualities in the music or the environmental situation that have to do with the general proposition of popularity in music and very little to do with the fact that it is folk music. Dance music depends first of all on the popularity of the dance. Changes of type in the dance veer like fashions in clothes and closely reflect the conditions of life, of which they are in a sense direct abstract patterns. The popularity of music written for the dance changes with the dance and is plainly therefore an ephemeral popularity having little to do with the enduring popularity of certain sarabandes.

Popularity in music has thus no real relationship with what is commonly called popular music. The voice of the juke box changes with the days, and no one can claim real popularity even for the day's ten best tunes. A Gershwin is a popular musician not because he writes what is currently called popular music, but because he writes music that is popular in the currently popular forms. Or on the more elementary level, an Irving Berlin is popular because he writes memorable melodies that can be incorporated in the currently popular forms. The same can be said for the verbal melodies of Thomas Moore or the folk melodies of Stephen Foster. The popularity is a quality of the music which happens to fit an ephemeral form of the times.

Popularity is a quality of the music. The idea is peculiar, because popularity is certainly not written into music as a definite and conscious quality. Popularity is rather a quality that grows out of the individual character of the music; it is popularly discovered. While this statement may appear elementary, it expresses a fact not usually considered by persons who speak of popularity in music. It means this: the most popular music in the long run is music that has the most individual character, that has the utmost quality in it to be discovered.

Individual character in music is first of all a reflection of individual character in the man who makes the music. He is somebody apart from other makers of music; he transcends the type—and this is true of Irving Berlin, of Gershwin, of Carrie Jacobs-Bond; what he makes in music contains something of his own individuality, whether or not it contains or expresses anything beyond the temporary power of that individuality. And in this respect the maker of music is altogether unlike the maker of rugs. A rug, like a Sufi manuscript, is translated from speech into sight.

The great popular composers of the past were not at all like the men who write what is today called popular music. What they made in music was set apart not by its likeness but by its unlikeness to the current type. They conceived and popularized new types. They were first of all great performers and great improvisers. But they set the crowd in a roar. Like Frescobaldi, who played the organ in Rome to an audience of 30,000, they ranked with the great preachers and public builders of their time. It was not so much that they were understood, but they were felt. Dowland's lute won him the compet-

(continued on page 18)





## SAN FRANCISCO

The theater is well represented in San Francisco galleries this month, what with the two big exhibitions, *Movies in the Making*, at the California Palace of the Legion of Honor, and *Theater and Dance* at the De Young. These shows are, naturally, on the educational side, but nevertheless contain several things which are lovely to look at for their own sakes and not only for their connotations.

At the De Young there are, for instance, several groups of masks from cultures in which the dance is still a living art of the people and the theater is literature and tradition; theater masks from Japan, dance masks from Siam, from Mexico and the American Indians; a most impressive mask and head dress from the Belgian Congo, of woven fibers crowned with purple and yellow feathers; wooden masks from Liberia, and a wonderful group from the Eskimos of the Bering Sea. Some of these are most expressive animal faces, as the spotted seal masks; some are evidently symbolic constructions with a family resemblance, skin deep at least, to the modern mobile, whose meaning could only be explained by someone conversant with Eskimo mythology but whose esthetic interest is considerable.

Not masks alone but other theatrical trappings are shown throughout the exhibition, and in many cases with photographs which explain their use, although far too often the education-minded visitor is left to fill in gaps too large to bridge without previous knowledge.

The show opens with an amusing collection of theater posters from the Great Train Robbery period. They show as a rule such awful dilemmas as the one in which an aghast officer finds himself when, in charge of a "Female Captive," he hears his superior officer thunder: "Colonel West, I command you—search the prisoner!"

There are also photographs and prints of famous actors and actresses, original costume sketches from Bakst to Eugene Berman, photographs of dancers by Gjon Mili, some done with a single exposure, some with the beautiful multiple images of stroboscopic light technique; among them Martha Graham's expressive face and hands in clustered phases of movement like exotic flowers. Several galleries are filled with the various prints, sets, sketches, and costumes, as well as paintings and figurines, which make this show a sampling from almost every period of European drama from the Medieval Mystery Plays to the present day.

Triumphant among the sacred relics of other days are two costumes, one worn by Richard Mansfield in *Monsieur Beaucaire*, the other by Rudolph Valentino in the screen version of the same play; and, crowning glory, the turban worn by Valentino in *The Sheik*, complete with smears of grease paint.

*Movies in the Making*, although its title conjures up false hopes of actual production, does a very good job of presenting the historical background as well as the present-day intricacies of movie making. This well-arranged show begins with photographs of the old open-air "studios" and proceeds through the birth of sound down—or up—to the mechanics of some of the new super-colossals. For the later pictures, there are original atmosphere sketches, elaborate color drawings of individual scenes, model sets, and stills of the finished production, all elaborately explained.

This is especially interesting in conjunction with the early movies shown each Saturday in the Legion's Little Theater.

The Chilean show which has just closed at the San Francisco Museum was interesting chiefly because it illustrated a movement of artistic assimilation similar to that which has already taken place in America. One could pick the diluted Van Goghs, the Vlamincks, the many versions of Cezanne. Evidently the violent national consciousness of the Mexican artists since Rivera has not yet attacked our good neighbors of Chile; so far the influence is so exclusively French that even when native scenes are painted it is with French eyes that they are seen and French idioms with which they are expressed. Therefore, these Chilean paintings, if judged solely on their merits, would be only fairly good French art of another decade; but they are pleasing, nevertheless, especially to those who find the raw meat of the Modern Mexicans a little hard to digest.

(continued on page 18)



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## MUSIC

continued from page 16

ing interest of the courts of Europe. Dr. Bull, like Paganini, competed with the devil only as a virtuoso, in the public mind. Their music survives, however, as the property of specialists; what little endures in it of popular effectiveness derives from its melodic inventiveness or rhythmic dash.

John Christian Bach, "the Bach" of his time, wrote music that penetrated to the farthest extremes of Western musical culture. Mozart as a boy admired the "English Bach" more than any other composer and carefully imitated him. Today the music of John Christian, compared with other surviving music of the Bach family, is the thinnest, the most ephemeral, the most easily grasped, disposed of and forgotten. Even the historical influence of his music, continuing through Clementi and more especially John Field into the work of Chopin and of Glinka, is not usually credited to him. Within a generation his influence had been overshadowed by the work of men less popular in their contemporary lifetime.

Great immediate popularity in music derives from composing with individuality music that does not go beneath the superficial hearing of the time or when it does go deeper does not lose its appeal to superficial hearing. So, the great Weimar organ works of Bach, which seemed at a first hearing not to go beneath the relative superficialities of Buxtehude, were popular at first hearing but with penetration lost popularity. The enduring quality of Bach put off these superficial things, as Mozart put off the ways of Christian Bach.—PETER YATES.

## ART

continued from page 17

Among the painters of Chile who do look at their native soil is Jorge Caballero, whose landscapes, *Storm*, *Chapel of Quilpue*, and *Hill of Quilpue*, are bright, sparkling, rather naive accounts of indigenous country, with a brightness of light which seems rather New World than French. Berta Molinari and Ana Cortes show charming flower studies in the Redon tradition. Israel Roa has several pleasing watercolors as well as oils. Most of his pictures seem to have been done in France. Among the oils is a large canvas called *The Painter's Birthday*, cleverly done; a table over full of rococo vase, flowers, fish, a cat; the artist, looking rather unshaven and disillusioned, surveying the conglomeration, with a pretty girl.

Stanley Wood and Edward Johanson's watercolors furnish the only note of contemporary art at the Legion at this writing, but during October there will be bronzes by Herbert Hazeltine and another Art in War show; Chinese Sculpture and Sculpture for Children promise an unusually, for these parts, three-dimensional interlude.

The Oakland Art Gallery is showing sculpture by Raymond Puccinelli and etchings by Roi Partridge during September. Mills College Art Gallery announces a show, beginning September 23, of Pre-Columbian and Colonial Latin American Art from the Brooklyn Museum. More and more San Francisco artists are working in defense industries or are with the armed forces, and as a result exhibitions by local talent tend to be retrospective. It will be interesting to see what new work will be shown at the San Francisco Art Association's 62nd Annual which is dated for October at the San Francisco Museum. Theodore Polos has been showing at the Raymond and Raymond Galleries.—DOROTHY PUCCINELLI.

## PLANNING

continued from page 13

the number of units—the designer to make the material go as far as possible. Regrettably, in the opinion of your reporter, this motion was defeated.

Most harmonious of the sessions was that devoted to post-war redevelopment—urban and rural—for which an admirable preliminary statement on "Basic Principles for a Redevelopment Program for California" had been prepared by Catherine Bauer and mimeographed for distribution. Numerous suggestions for amplifications or minor changes were made as this document was read and discussed. In the opinion of this commentator, the high point of the conference was the speech made by Mr. Yantis at the Friday luncheon. Starting with the title, "Planning Now for the Post-War Era," Mr. Yantis answered its challenge by first presenting a workable program for action. But from this he went on, in a *crescendo* of emotion so gentle that it was all but imperceptible, to statement of faith, forthright, simple, and yet no poignant that, like the Vice President's address of May 8, it could well serve as a creed for Democracy . . . a creed and a warning, for there was a barb in it, too—"You will do this, or else . . ."—HOWARD MOISE.



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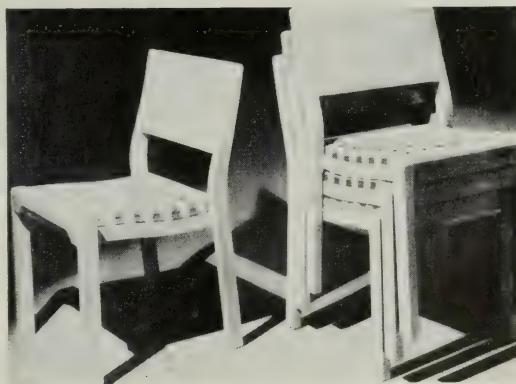
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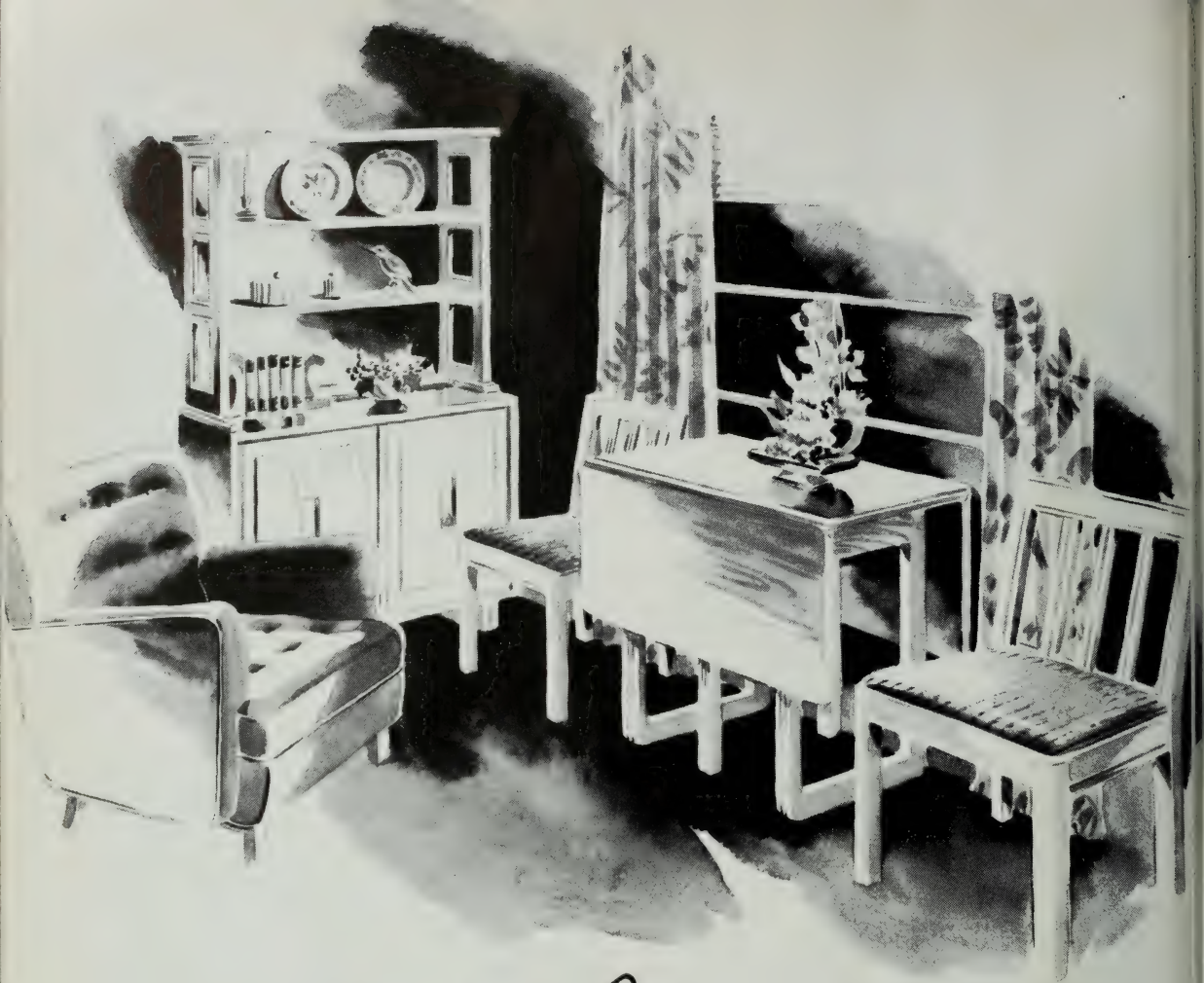
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# notes

IN PASSING

UP TO THIS MOMENT, or at least several moments ago, we have been "losing this war." Maybe tomorrow things will be different—certainly by day after tomorrow some part of the situation will have changed sufficiently to justify a new cataclysm of comment from various and sundry officials who, for various and sundry purposes, will find it necessary to pat us on the head with one hand and knock our teeth out with the other. So they say we are "losing this war." The simple truth is, of course, that we have not yet had a chance to fight it. Certainly we knew, our allies knew, and our enemies had some general idea about the time element involved and just how it could be used as both an offensive and defensive weapon in the present struggle.

It doesn't seem quite fair to speak about "losing the war" that, for us, has just begun. Granted that conditions are none too happy; granted that our position could have been an infinitely better one; but given the circumstances and the facts and the state of mind of millions of Americans, we don't see how it could have been otherwise.

We came into this conflict much as we did into the last one. Late—very possibly by design—confused, obviously because we were never fully informed or really permitted to understand the true background of the struggle. But we have come to it at last with a strength that is growing. It is obviously growing toward a diminishing point that is years in the future—a point that is far beyond the strength of our enemies to achieve . . . Most of our really important battles have been internal and some of them are still being fought with a bitterness that only lacks blood to make them major operations. Certainly it should surprise no one that industry has been a reluctant bride of the all-out war effort, and now at last the results of that reluctance are no longer debatable. We have shortages of rubber, of steel, of critical metals, and of a thousand and one materials that, with any proper foresight, could have been avoided. It wasn't very long ago that the President of the United States was assured by what passed for the most competent brains in the great steel industry that a scarcity of that vital material would be an impossibility.

One of the most dangerous and certainly one of the most irritating things to possess in times like these is a long memory. One, for instance, remembers the name of Sir Samuel Hoare—of the now forgotten Ethiopian incident. The same Sir Samuel who at the moment still carries on Allied manipulations in Franco's Spain. One has echoes in the back of one's mind from the good impulses of the American State Department during the Japanese incident in Manchukuo which came to nothing. One recalls with distaste the machinations of a venal politician who stood in the way of the construction of a vital road from the United States through Canada to Alaska.

A thousand and one things crowd into the mind while contemplating the dismal present. If we are "losing this war," the reasons are in the past that we are being asked to forget. The only thing to do is to admit that past, to rub our noses in it, to rectify it, and to have done with it.

Our quarrel is against the "they" that exists in all countries. That strange and magical "thing" that is an attitude more than it is people. That "thing" which betrays itself while it is so busily betraying humanity. We have come at last to an awakening time in the history of our world when enough people who have enough intelligence can ask enough embarrassing questions in enough places to make further betrayal an impossibility. It is *not* necessary that things be "as they always have been." Mankind is *not* condemned to a constant consuming of itself. Human beings, all human beings, can develop, and would infinitely prefer to develop a cooperative society that will have peace as its natural result rather than war as an inevitable disease within a sick social system. At least as an incurable optimist, we fervently hope that this is true, and we will try to believe that it is true and do what we can to make it true.





# THE COOPERATIVE SPIRIT OF THE AMERICAS

BY NELSON A. ROCKEFELLER, COORDINATOR OF INTER-AMERICAN AFFAIRS

■ I should like to write of the part which music has played in uniting the sympathies of the peoples of the American Republics. Today those sympathies are united in an enterprise infinitely more stern and demanding than the appreciation of each other's arts and cultural gifts.

So I am going to write these few words about one thing and one thing only—the share of each of the 21 American Republics in winning this war. And I am going to begin by saying something without any ifs, buts, or reservations. The power of these peoples of the Western Hemisphere—their economic power, their fighting power, and their moral determination to give a new and more secure birth to their liberties—will be vital to the winning of the war.

And I am going to report that everything in the cooperative activities of these republics today is being concentrated on winning it, and that every day they are stronger. You know the basic facts about the economic contributions of the American continents to victory. But there have been equally splendid demonstrations of unified purpose in other fields. You all know the facts in this record. Since hatred of liberal civilization struck its blow against the Americas at Pearl Harbor, eight of the neighbor republics have broken diplomatic relations with the Axis and ten have declared war upon the common enemy.

These war declaring allies of ours form an impressive roll call. Then there are the five republics of Central America who guard our continental mainland at one of its points of obvious military danger: Guatemala, El Salvador, Honduras, Nicaragua, and Costa Rica. There is Panama, which sits at the great strategic crossroads upon which depends the usefulness of the Western Hemisphere to the United Nations' cause, and Cuba and the Dominican Republic and Haiti, the Atlantic bastions of the Panama Canal and of the defense of all the Americas.

It is true that the war declarations of these countries do not, in their relations to the general inter-American war effort, set them apart from other American republics. By speeding up the production of war mate-

rials, by suppressing the activities of fifth columnists, by the sacrifice their peoples are making for victory, these nations are implementing the far-reaching resolutions of the Rio Charter, which was signed by all 21 American republics.

Yet, in certain other respects, it is almost impossible to magnify the importance of these war declarations. Because these neighbors have become our allies in arms, our strength for the defense of this hemisphere has been increased and multiplied. And because our defense problem has been simplified, so has our power to launch offensive action against the enemy overseas been strengthened. We are stronger for these alliances in air power, in sea power and on land. But by concentrating too strictly on the military importance of these armed associations with our neighbors, we may miss certain deeper meanings.

These nations are members of the United Nations. Therefore, they are, in a peculiar sense, links between all the Americas and the United Nations. Their adherence to the United Nations' cause is a practical as well as a moral pledge that, in the cooperation of the American nations to win this war, there is no isolationism.

This adherence, too, I think I can say confidently, points the way toward the directions in which the American countries are going in peace as well as in war. That direction is toward broader and more concrete cooperative action by a world community of nations.

We cannot, after all, lastingly maintain peace and physical security for the inhabitants of the American continents alone. We cannot establish freedom from want and fear, apply the principles of the Atlantic Charter, and inaugurate, in Vice President Wallace's words, "the century of the common man," exclusively in a single hemisphere. We cannot establish—and securely maintain—the liberties for which we are fighting today in the isolation of even half a world.

Simply for the physical safety of civilization in the future, the call today is for a new world pace of progress and new world goals. That pace (continued on page 50)

OPPOSITE PAGE:

"CONSTRUCTION"

BY LUCIA EAMES

AGED ELEVEN.

PHOTOGRAPH BY

CHARLES EAMES

# music

by Peter Yates

WHY WRITE ABOUT MUSIC IN TIMES LIKE THESE? Listen to the stuff, if it helps morale: why waste time thinking and arguing about it? Is it an escape? This is no time for escapists.

Music can be practical: piped into a factory, it makes workers hum, relieves monotony, jacks up speed. Yank it out if anyone starts thinking or talking about it. Watch the rhythms: if it's an *Anvil Chorus*, some dope will start swinging in rhythm and break a machine. War songs, marching songs, homesick songs, disillusioned songs, just plain griping songs, a band concert in the afternoon, the *Fifth Symphony* in the evening, swing at midnight—helps a human get the ache outside himself; he has something in common with the next fellow who is singing, listening, or dancing.

But why write about music?

In the first place, here we are right here in history. The ordinary man today isn't tied to the land he grew on; often enough he didn't grow on any land, he grew up in flats, apartments, tenements—here and there as the family migrated. He hasn't any land. He can't, as Ulysses did, make the central pillar of his house and his bedpost a deep-rooted tree. Civilization as we know it hasn't anything to hitch to, not even a hitching post on the street. Parking for an hour only is the usual regulation. Parking lots cost money. He builds a garage where the flower plot used to be, so as to be able to run away from home—not by careful plan and preparation but as soon as he feels he has to, right away. He escapes to the single dimension of the highway. Here's a ball game, there's a movie. The sensible cuss has a hobby. Hell has ceased being a future prospect for the naughty: hell is just day by day. Science anatomises the anatomy. Art composes the late living in a decent appearance.

The rebellion of the spirit becomes a demand for power over environment. A bewilderment of techniques drives toward money, speed, external morality, physical conquest, the violence of authority. All possibilities are exploited, all extremes admired; but returning from each single-track joy ride, lounging in the washroom during lapse of effort, the ordinary man admits he has no place to go: he is no place. He'll tie with any man who offers him a good excuse. He'll even be a Nazi. It's a relief to hate, to blame somebody.

Now, the ordinary human, I contend, is a human being. He insists on going upright, though it makes him sag in the stomach. He doesn't eat grass, though science tells him grass is good for him. He drifts in several dimensions and tries to see all around him as he moves. He has something more than a mind and knows it; he wants the whole works put to use. No halfway business about it, no conventional listening to a sermon: you aren't kidding him. You can fool him into going single-track by offering a destination and a purpose. But he starts looking around: he isn't satisfied.

Give him a cause to die for: he's the bravest creature on earth. He dies deliberately, by heroic choice. But who can give him anything to live for?

Why write about music?

Here is an art rooted in time, an art that exists only as it is remade. Two persons work together in the art of music, composer and performer; the listener makes a third. The composer has found an end, a means, a fulness in his life. He has set down this organization for itself, given it dimensions, rooted it in time. Penetrating within the fulness of this organization, the performer also finds the thing itself, its dimensions, re-establishes it in time. The listener, if he will work for it, can be at once composer and performer, within these means exploiting a full life.

Why write . . . ? Because I believe that every man who participates in this experience becomes a friend, reaches outward among humanity without excuse, without payment, without looking for a joy ride, asks no power except the power of a greater fulness (continued on page 50)







## T O W

Despite the fact that this house is on a small hillside lot between two three-story buildings, it achieves complete privacy through the use of a "U"-shaped plan. All of the principal windows and doors open toward the patio which has been oriented to take advantage of a magnificent view across the grounds of a large country club. The fluid floor plan, permitting an open view to all of the rooms, gives the impression of one large spacious living area.

The dining room opens directly to the outdoor terrace. The window to the north is of obscure glass, thus eliminating the view of the neighbor's concrete wall. A bar has been built between the living and dining rooms. The den is paneled in natural color. All other rooms are painted warm gray. The carpets are of shaggy weave and all lighting is indirect. In the master bedroom and dressing room, the vanity is built in such a way that by opening two mirrored doors the closet cabinets are entirely shut off and the wall to the dressing room shows a continuous mirrored area. The house, the interiors, and all furnishings were developed by the designer.

The building is of redwood with large-sized brick and stucco featured as building materials. The flat roof has a three-foot overhanging eave.





**OWNER:**  
Miss Joan M. Harrison

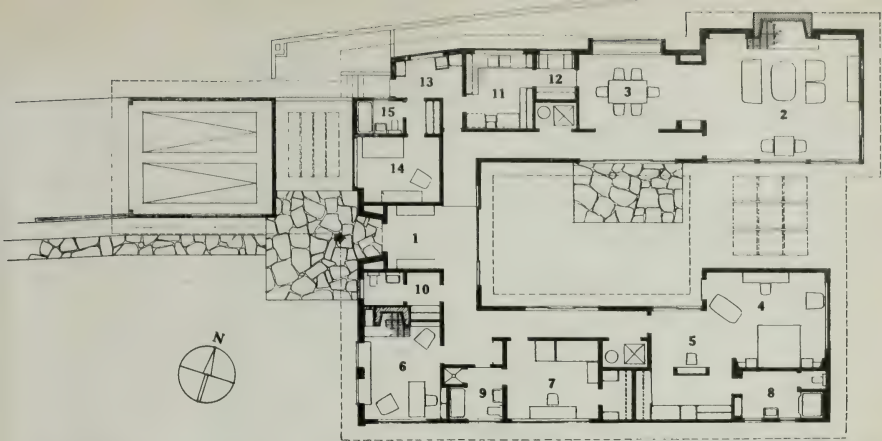
**LOCATION:**  
Holmby Hills, California

**DESIGNER:**  
Paul László

**INTERIORS:**  
László Inc., by Paul László

**GENERAL CONTRACTOR:**  
W. Speer & Company

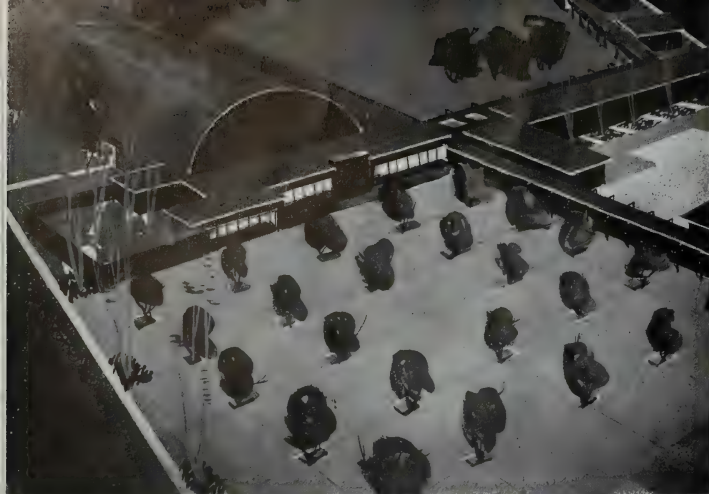
**LANDSCAPING:**  
Theo Loewenstein



# H O U S E

Photographs by Julius Shulman





ABOVE: RECREATION BUILDING

BELOW: AUDITORIUM LOBBY



BELOW: RECEPTION CENTER, HEALTH BUILDING



# community c

DORMITORIES HOUSE THE MOST PEOPLE, for the least amount of critical material used. But, say some, a man doesn't want to live in a dormitory away from his family! True, but neither does a soldier, but he would never think of wanting to take his family with him. We are at war, and we can't have *business as usual*, or at least not and win.

Now that the material situation has forced us to dormitories, it was decided to choose sites that might eventually be used for permanent housing. After the war the dormitories can be torn down and permanent housing built. The land and the utilities can be salvaged, which is a goodly proportion of the cost. Some of these dormitories will be just "war babies" and will be abandoned afterward. War costs money and housing is part of war. Dormitories are the least costly.

## PRODUCTION REQUIREMENTS

To maintain the worker's productivity at peak requires a good many things:

1. Proper food to maintain physical and mental capacity for continuous productive work.
2. Quiet sleeping quarters to allow complete rest.
3. Medical examination and care to prevent time lost through sickness.
4. Minimum of energy-dissipating home duties.



#### ARCHITECT

Lewis Eugene Wilson

#### LANDSCAPE ARCHITECT

Fred Barlow

#### CIVIL ENGINEER

Harold A. Barnett

#### MECHANICAL ENGINEER

Robert M. Storms

#### ELECTRICAL ENGINEER

Clayton T. Gibbs

#### GENERAL CONTRACTOR

Zoss Construction Company

# ter cal. 4109

5. Wholesome, comfortable, and pleasant surroundings for relaxation and recuperation.
6. Opportunities for job training and retraining to increase productivity.
7. Continuous opportunities for healthful recreation activities.

Our concern with these seven requirements is wholly in terms of production. War has not changed our emphasis on goods in housing, except that where it used to be a social objective it is now a production objective. Roughly, the activities for which the dormitory provides are these:

1. Sleeping
2. Personal hygiene
3. Eating
4. Recreation and morale
  - a. Recuperation
  - b. Education
5. Medical care

#### *Sleeping*

The sleeping area is made up of simple small rooms in dormitory wings isolated from other activities. The rooms are designed for nothing but sleeping and dressing. The major problem in the sleeping rooms is control of noise and light, for with three-shift plant operation much of the sleeping will be in daylight hours.

#### COMMUNITY BUILDINGS

The Community Building group, around which the dormitory is placed, consists of the largest and structurally most permanent unit. It could be retained for recreation and welfare use after the war.

(continued on page 50)

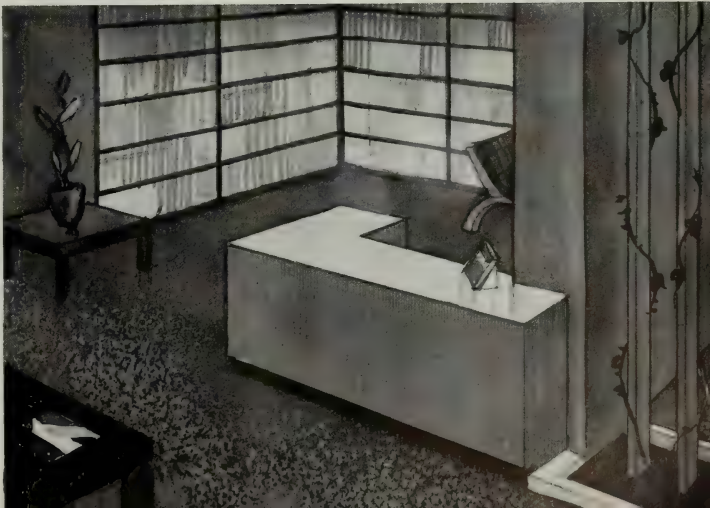


BELOW: READING ROOM



CONNECTING PASSAGES

Renderings by Robert E. Dickinson





## modern handloomed fabrics

Photographs by Ralph Samuels



Hand-woven materials from the looms of the Crown Weaving Mills have been designed and created for that large market which can take advantage of the craft approach to weaving. This successful venture in supplying the commercial field with carefully designed fabrics is a new enterprise which was established a little over a year ago. The mills have been set up in such a way that it is possible to satisfy the desires and preferences of customers in both color and texture. The primary objective of these experts is to make exceptional hand-loomed textures available at prices well within the reach of everyone.

From these looms come a wide variety of materials in silk, rayon, chenille, cotton, and unique combinations of metal with silk or wool for upholstery and draperies. The designs, patterns, and colors of the fabrics are evidence of a background of exceptional knowledge and long experience in the field of weaving.



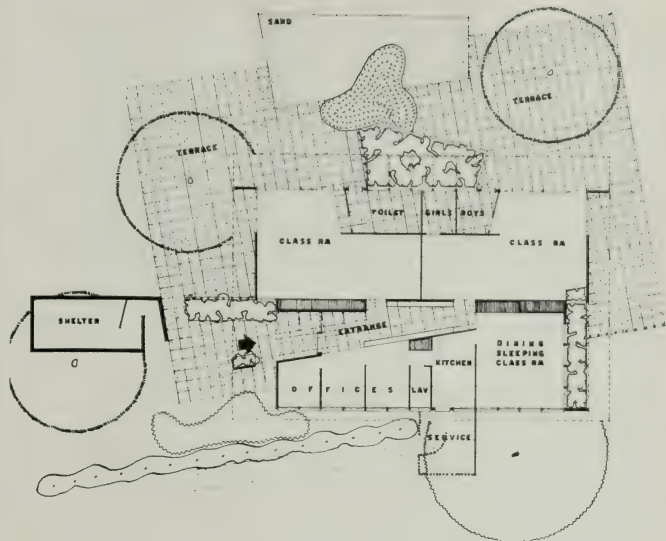
**NURSERY SCHOOL**  
FOR WAR HOUSING 300 UNITS

**ARCHITECTS:**

**Dinwiddie & Hill**

**John Ekin Dinwiddie, architect**

**Albert Henry Hill, associate**

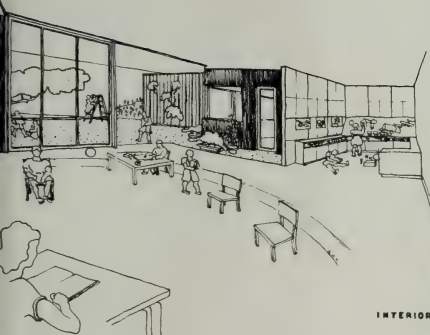


# nursery school

This nursery school was taken as a problem to solve a condition arising within a war housing project of approximately 300 units, and the design was a result of a careful consideration of new circumstances imposed upon families working under war pressure. It is important that environmental factors surrounding children be carefully studied and determined in terms of what these children are expected to be in the world we are trying to create out of the present chaos. The designers have arrived at one excellent solution within the important general problem of mass public housing.

This school can be handled by a staff of three. Two classrooms are designed to accommodate 30 children each and are 500 feet square. The dining space is flexible and can be used for sleeping or as a secondary classroom. In the space for the younger age group, the washrooms are coeducational; for the older children, they are separated. Alcoves give defined areas for more intimate groups as needed. Large openings slide on garage door hardware. There are continuous low storage areas in the children's rooms for games, materials, furniture, and equipment. The office space is made flexible, and one office, used as an isolation room when needed, can also be used for medical inspection. If the secondary classroom is in use, meals can be served elsewhere by means of small food wagons which also serve as working counter space in the kitchen.

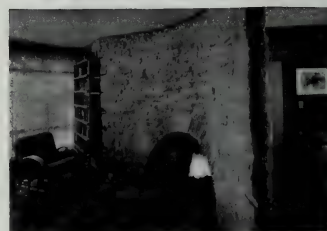
Construction—fabrication or custom built. Entire area on a concrete slab. Floors of classrooms, offices, and services are of linoleum. Plan is on a four-foot module. Walls are of 4x8-foot plywood panels. Exterior of weldwood, and roof is tar and gravel.



INTERIOR



EXTERIOR



Photographs by Julius Shulman





## OWNERS

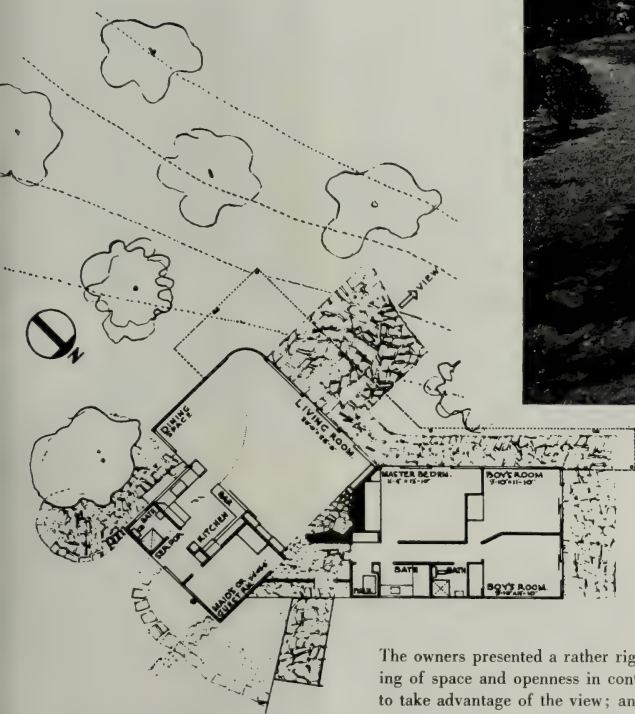
Mr. and Mrs. John F. Cohee

## LOCATION

Los Angeles, California

## DESIGNER

Josef Van der Kar



The owners presented a rather rigid program consisting of a V-shaped plan that called for a feeling of space and openness in contrast to a need for compact areas of activity; a curved glass bay to take advantage of the view; an arched stone fireplace for separation; a large living room, four bedrooms, two and a half baths, and a service area. The program was for a family of four and a resident maid.

The house is planned on a 135-degree angle at the intersection of the living and sleeping sections and is set on a reinforced concrete slab. The floors throughout the living areas are of oak block, while the service section floors are of asphalt tile. The living room and master bedroom walls are of redwood plywood, service room walls are of plaster, and remaining walls are of white pine plywood. Living room ceiling is insulite and all other ceilings are of plaster. A forced air heating system is used. Roof insulation is foil. The fireplace is of Arizona stone.

The result achieved by the designer is a systematic solution of the entire program of the owners. The house is intimately related to the garden and terraces by wide expanses of glass. The main living areas are placed to take full advantage of the views to the southwest and east. A 75-foot trellis on the south forms the framework for vines that shade in summer and allow patterns of sunlight in winter.

# CITY HOUSE FOR COUNTRY LIVING

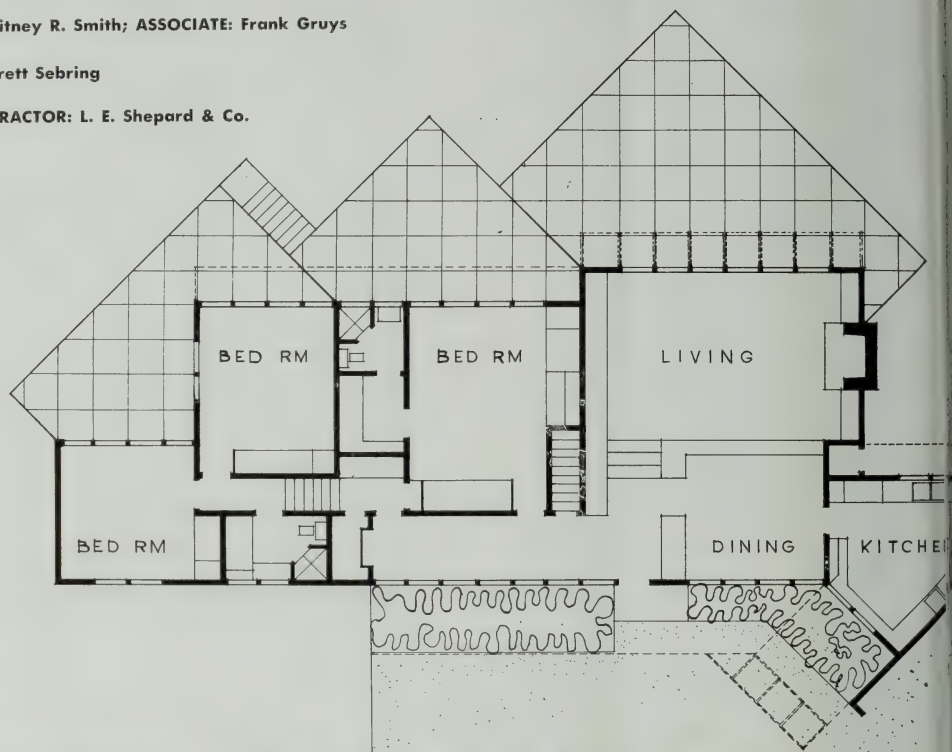
OWNERS: Miss Irene MacClain and Miss Archie MacClain

LOCATION: Flintridge, California

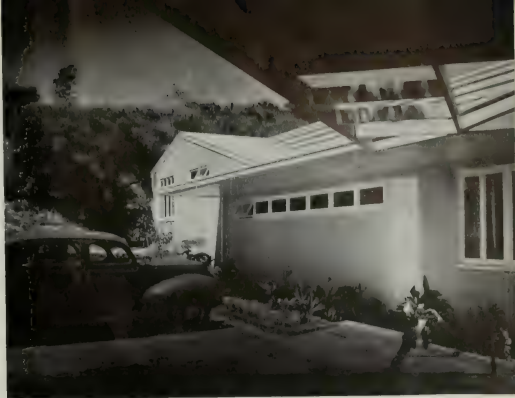
ARCHITECT: Whitney R. Smith; ASSOCIATE: Frank Gruys

INTERIORS: Everett Sebring

GENERAL CONTRACTOR: L. E. Shepard & Co.







Photographs by Fred R. Dapprich

Situated at the head of an oak-studded canyon, all major rooms of this house take full advantage of the view toward the Sierra Madre mountains. The three bedrooms and living room have separate terraces on the view side. Three different levels were suggested by the site and the dining room floor level is two feet above the level of the living room floor, a sort of balcony, separated by a low bank of cases. This arrangement of levels permits a view of the mountains from the dining room.

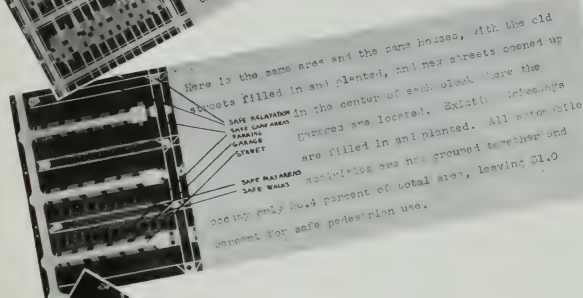
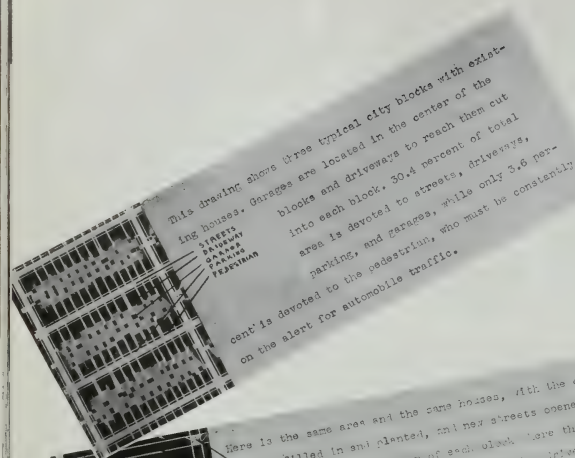
These low cases provide storage for dishes, glassware, trays, and other necessary equipment, and provide a counter for serving. The dining room level opens into the gallery which serves as a passage to the bedrooms. Gallery walls are of sheet cork and are used as a background for the ever-changing exhibitions of paintings from the owner's collection as well as for the work of her students.

The floors in the living-dining room and gallery are of waxed cork, a resilient, warm, and easy to clean material. Brass spinings are used on the fire-place breast and provide convenient hangers for pictures and ceramics.

One bedroom has an especially designed desk, the top of which adjusts to three positions for watercolor work. Cabinets for storing of prints and large sheets of paper are built in next to the desk. An upright piano is concealed behind sliding doors, and panels above this alcove provide cross ventilation through the louvres which are visible in the street elevation.

The exterior of the house is painted an adobe color with white trim. Roof is white composition.

# the city-town



A CENTURY AGO Sir Robert Peel, traveling post-haste from Rome to London, took 13 days over the journey—just the time allowed to a Roman official 1700 years before. A hundred years ago, only!

The communications of Europe of but a century ago were less dependable, slower, and far less safe than they had been during the time of the fine road system under the Roman Empire of 400 A. D. For some 1500 years, up until the 19th century, the only major inventions affecting land travel were the stirrup, the horseshoe, and the wagon-swivel.

Against this background of 1500 years of relative standstill in transportation development, the early 19th century heralded a new day. The application of steam to ships and to wheeled vehicles foreshadowed what was to come.

Auto accident number one, by the way, has been traced back to 1802. "In that year one Richard Crevethick was speeding along the road at the frightful rate of ten miles an hour when he lost control of his steam carriage and ripped off a number of palings." This happened in London, and we may take that year as the end of one long epoch in the history of the development of communications and the commencement of another. But the 19th century witnessed not only the beginning of a new, fast transportation, but also a tremendous city-growth all over the western world. Especially interesting is the phenomenal growth of our American cities during that century. In 1790 there were only six cities in the United States with populations equal to or exceeding 8000; together the population of these cities was 131,472. A hundred years later, in 1890, there were 448 cities of such size, with a total population of 18,284,385. Almost without exception these cities were built up along the gridiron system, which goes back to Roman camps and cities from Africa to England.

When toward the end of the century our cities were already largely built up, the other great development with which we are here concerned—the development of heretofore undreamed-of, fast individual transportation, as foreshadowed in the auto accident of 1802—was fast becoming a fact which was to render the so recently built cities inadequate and even dangerous to the inhabitants, a fact which is to call for a 20th century replanning and rebuilding.

In 1892 came the first gasoline-operated automobile in the United States, Charles Duryea's "Buggyaut," to be followed by Henry Ford's in '93 and Elwood Hayne's car in '94. As late as 1896 there were only four cars in this country—a Duryea, a Ford, a Haynes, and an imported Benz. An electric auto had been built and sold in 1892, and on the first of April, 1898, took place the first commercial sale on record, that of a one-cylinder Winton.



## A REHABILITATION PROGRAM BASED ON

## A CITY AS IT IS AND AS IT COULD BE

This date marks the beginning of the end of city planning and of city life as it had existed up to that time, because a veritable avalanche then struck the still mushroom-growing cities of the United States. Automobiles descended in ever-increasing numbers upon streets which had been planned for pedestrians and horse-and-buggy. Automobiles and more automobiles, until the streets became choked: downtown areas were inundated; residential sections swamped. We can gather the magnitude of what was taking place when we note that the four cars of '96 increased to 32,452,861 in 1940—more than the population of the country in 1860.

This wholesale introduction of a fast and potentially dangerous means of transportation into cities in which no provision had ever been made for any such innovation resulted in the scenes which have today become so familiar—a fatal intermingling of automobile and pedestrian, with children having to cross dangerous thoroughfares going to and from school, with homes that are never free from the din and hazard of traffic, tens of thousands of pedestrians killed and maimed in the United States yearly.

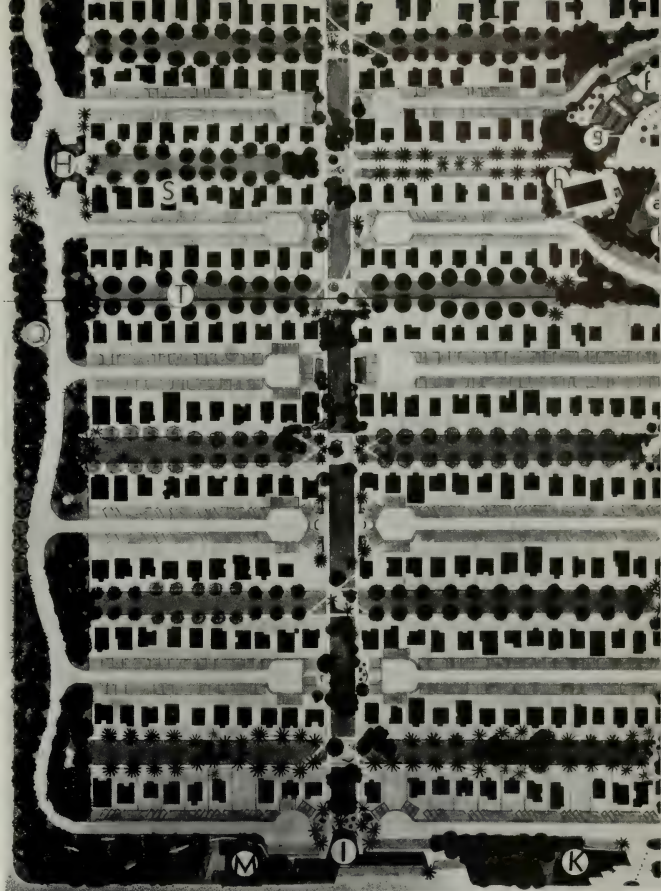
This conflict, which has been ever-increasing, will become ever more felt, with greater loss of life, greater numbers of injured, and ever-increasing nervous strain upon the entire population. For life is threatened upon all sides. From the time the child begins to walk there is perpetual anxiety about driveways and streets—our houses are isolated in the block by driveways on either side, the blocks isolated in the community by traffic passing on all sides.

In discussing the effects of this conflict and its remedy there are certain facts which must be accepted—for example, that children will spend 15 or 16 years walking, roller-skating, bicycling, during which a single block of houses does not offer all the facilities necessary to the development of its life, during which time there should be provided perfectly safe routes leading to the kindergarten, the elementary school, high school, church, recreation grounds and halls, libraries, and even to the markets.

Nor is the adult pedestrian to be overlooked.

In other words, an effort must be made to restore some of the safety to life, the peace of mind and possibility for relaxation which were a part of city life before the automobile was thrust into pedestrian-evolved city layouts.

With this premise in mind, an entirely new conception of the community has to be worked out. A community in which equal provision is made for the automobile and for the inhabitants, in which community each house is approached from the side only by motor traffic, while the other side opens to a planted communal green. (continued on page 50)



BY CARL B. TROEDSSON

assisted by Robson Chambers, Kemper Nomland, Jr., Ben Southland

THE TROEDSSON PLAN PRESENTS A CLEAR-CUT SOLUTION OF THE EXISTING PROBLEM, SHOWING WHAT CAN BE DONE WITH AN EXISTING SECTION OF A CITY—IN THIS CASE LOS ANGELES—LAID OUT ALONG THE TYPICAL GRIDIRON SYSTEM. STARTING WITH THE HOME, WHICH IS THE NUCLEUS OF THE COMMUNITY, THE CULTURAL NEEDS HAVE BEEN GROUPED INTO COMMUNITY CENTERS WHICH CONTAIN CHURCH, LIBRARY, SCHOOL, AND EXPERIMENTAL GARDENS FOR THE YOUNGEST, LECTURE HALL, RESTAURANT, AND WORKSHOPS IN WHICH ANYONE CAN WORK, USING AVAILABLE TOOLS FOR WOOD AND METAL WORK, WEAVING, PAINTING, AND THE LIKE.



## A L I S O V I L L A G E

### HOUSING GROUP ARCHITECTS:

Ralph C. Flewelling, Chief Architect

Eugene Weston, Jr.

Lewis Eugene Wilson

Lloyd Wright

George Adams

### GENERAL CONTRACTOR:

R. E. Campbell







First section of 802 new low-rent homes for war workers and their families in Aliso Village, 1401 East First Street, Los Angeles, largest development in the war housing program of the Los Angeles City Housing Authority, was opened for rental application September 28, according to a statement by Nicola Giulli, chairman of the Authority.

Aliso Village is situated less than 10 minutes from the City Hall. It fronts on East First Street and is bounded by Mission Road and the new Santa Ana Speedway, now under construction. Constructed at a cost of \$4,410,000, this development covers 34 acres and completely surrounds the Utah Street School.

There are 248 one-bedroom units; 376 with two bedrooms; 156 having three bedrooms, and 22 of four bedrooms. Each apartment has a living room, one to four bedrooms, a kitchen, dinette, private bath and toilet. Individual parking areas surround the homes and there is ample space for victory gardens and flowers.

Rents start at \$11 per month, ranging upward to \$40, according to the net family income. Gas, lights, and water are included in this cost.

To be eligible for Aliso Village homes, applicants must be American citizens, employed in a certified war industry and earning less than \$1 per hour. There is no discrimination in Los Angeles City Housing Authority developments. Children are welcome and there is a special area set aside in Aliso Village for late shift workers so that they may not be disturbed by traffic or other noises during the day.

Photographs by Margaret Lowe



# products & practices

## TECHNICAL DATA ABOUT PLYWOOD

Technical data on plywood, urgently sought by engineers and architects today writing into their design new jobs for the panels, are presented in a new loose-leaf handbook offered free by Douglas Fir Plywood Association, Tacoma, Wash. It is one of two new pieces of basic literature issued by the fir plywood industry dealing with applications of the big flat panels. The second publication is a looseleaf catalog of industrial uses for the material. Supplements to both will be issued frequently.

Suddenly plywood has gained new importance as a load-bearing structural material and as a vital component in the production and shipment of war goods. Simultaneously there has arisen need for detailed facts as to the inherent properties and characteristics of the engineered wood formed of cross-bonded plies. Facts presented in the technical book addressed expressly to engineers and architects are intended to answer that need. It is edited by N. S. Perkins, chief engineer of Douglas Fir Plywood Association. In the binder are three sections: physical properties of fir plywood, designing with plywood and prevention of condensation in walls.

"With knowledge of working stresses for plywood and how the panel functions both lengthwise and crosswise, designs with plywood can be drawn as with any other structural materials," is the introductory statement of the design section. A table—established by U. S. Forest Products Laboratory engineers—of approximate methods for calculating the strength of plywood is included. Other tables, charts, and diagrams relating to strength properties under tension, compression, flexure, and shear supplement the text. A table of inertia is given. Two other sections treating with deflection and insulation properties of plywood are being printed now and will be sent to all holders of the technical handbook for insertion soon.

The second booklet, the industrial handbook, is comprised mostly of reprints of articles telling of new and significant factory or commercial (non-construction) uses of the panels. These articles depict and describe in relative detail the part plywood is playing in building barrels, boxes, assembly racks, crates, railroad cars, trucks, grain bins, stands, refrigerator lockers, dehydrating plants, trailers, signs, blackout panels, marine parts, and assembly line parts. General information about grades, physical properties, and handling of fir plywood also is included. Either or both handbooks will be sent free upon request directed to Douglas Fir Plywood Association, Tacoma, Wash.

## MODERN GLUES FOR WAR AND PEACE

Wherever you find the latest weapons of modern warfare you'll find wood and glue. And wherever you find building construction which is indicative of things to come, you'll find wood and glue. In modern combat, wood and glue are in the air and on the seas, holding their own under fire and water. They are alternating for steel in the production of vital war materials, saving tons of this metal for combat. The modern synthetic resin glues—which are waterproof, weatherproof, fungusproof—form a bond stronger than the wood itself and give to the wood properties which even steel can't claim.

Plywood, made with modern synthetic resin glue, is flying in airplanes and trainer planes and transport gliders . . . aircraft which is lightweight yet stronger by weight than aluminum craft. Similar glues are used to assemble these planes as well. These wood-and-glue planes have wind resistance greater than metal planes, and when bullets hit they don't "flower" but make a clean hole. They're more quickly built and more easily patched and repaired than metal aircraft. Wood and glue are riding the seas in crash boats, patrol boats and the speedy motor torpedo boats—as well as minesweepers, mine-layers, barges and life rafts. Wood-and-glue ships are lightweight and sturdy, and can be constructed in a fraction of the time of steel ships. All-plywood lifeboats have withstood the toughest tests devised by the U. S., and each lifeboat saves 2300 pounds of steel. To qualify for use in aircraft and marine manufacture, glues must pass rigid tests to meet government specifications, tests which require that they have "super-strength" under all conditions.

And these same qualifications which are putting glue plus wood out in front in war production will make these materials A-1 in civilian building after the war. Now that tests have proved glue-laminated lumber to be stronger by weight than steel, builders and contractors have already used this in place of metal in heavy construction. Laminated beams and arches have already shown their ability to support buildings, auditoriums, airplane hangars, etc. Indicative of the home-building industry after the war is the dri-bilt construction of thousands of homes in defense housing projects throughout the country. Though post-war homes may be built on permanent rather than demountable plans, the qualities which make these plywood houses so popular will be retained—fast and easy construction, saving of time and labor, prefabrication or at least partial prefabrication of the homes, etc.

With growing importance of wood-and-glue home construction, architects are already specifying in some of the defense homes a feature of the home of tomorrow—the "stressed-cover panel." This principle is not new, having been used by engineers as the "monocoque" principle in constructing airplanes. This is essentially the difference between welded construction and riveted construction. By

gluing the panels to the studding and joists instead of nailing them, the panel is made to assume part of the load and stress upon the entire rigid member, instead of hanging as dead weight about the nails or fastenings. Now, through satisfactory glues, the stressed-cover principle is used in the manufacture of walls, floors, roofs, bins and ships, as well as airplanes. The prefabricated house depends to a considerable extent on this development which, in turn, depends on the proper self-bonding glue to "glue-weld" the panel surfaces.

Leaders in the field of construction glues—synthetic resin or casein—are I. F. Laucks, Inc., Seattle, world's largest makers of water-resistant and waterproof glues. They were the first to introduce the water-resistant soybean glue which revolutionized the plywood industry about 20 years ago. After further years of laboratory research, Laucks were among the first to produce the synthetic resin glues. It is the discovery and manufacture of these glues which give plywood its "superstrength." Whereas other glues were good for certain types of construction, they were often not adapted to withstand certain conditions of heat, cold, or moisture. But with the discovery of urea, phenolic and melamine resin glues were found adhesives which are waterproof, weatherproof, fungusproof, and moldproof. Certain Laucks pure phenolic glues are boilproof. These latter are chiefly for aircraft usage.

Besides being used for heavy construction and building of planes and ships, synthetic resin glues are also being used in the furniture and millwork industries, many of them converted to war production.

Today, with the emphasis in all defense work on speed, Laucks glues are dependable—backed by performance and research, plus the services of Laucks qualified glue engineers and chemists. Laucks synthetic resin glues have been proved simple to use. They are self-hardening, need no catalyst, are stable, save time and eliminate opportunities for error and waste materials.

## HAYWARD PLANS SECTIONALIZED HOMES

When yard after yard of the Hayward Lumber & Investment Company of Los Angeles began to feel the pinch of restrictions placed on building materials, Ralph N. Baker, executive vice president, decided to do something about it. A conference with a mutual friend was followed by a long distance call and the idea with which he had been toying was to become a definite realization in Hayward prefabrication division. The call was to John A. Gorman of Oakland, one of the early developers of factory prefabricated defense housing units.

The problem, to quote Mr. Baker, was about like this: "We have a number of lumber yards in Southern California equipped with small mills and some pretty serviceable machines. They can take care of local needs in fine shape, but individually our plants are too small to participate in the mass production required by the war effort. Could we combine these under one roof and devote their usefulness to government needs?"

"The answer was a very emphatic 'Yes,' but we will have to spend considerable money to supplement your standard machines with equipment that we will have to design and build ourselves, especially if we are to produce prefabricated houses," Mr. Gorman had a couple of men associated with him in Oakland whose wish was to build a new plant for factory prefabrication. One of them

*Sizing machines make final jointing operations.*



is Donald M. Crooks, head of the technical, engineering, and design department, and the other is Ralph E. Steele, in charge of manufacturing as general plant superintendent.

The plant, located in the East Los Angeles industrial district, covers nearly four acres, with a like acreage leased for yard storage and loading. A private spur accommodates ten cars and East Sheila Street is paved to Atlantic Boulevard, affording a direct shipping lane in all directions from Los Angeles with a minimum of traffic congestion. The building proper is 150 by 560 feet (84,000 square feet), wooden truss roof construction on 50-foot spans and spaced 20 feet apart. Ceiling height is 17 feet, permitting the use of lumber carriers and lift trucks throughout the plant, and the entire floor is paved with mastic concrete. Com-



plete blackout lighting is provided and the entire property is steel fenced. Offices of the Prefabrication Division are at the plant.

Fabrication is completely streamlined, the production line running across the plant instead of the conventional lengthwise which cuts down movement of material about 60 per cent. Manufactured materials move from the center toward each end where covered areas are provided for loading during inclement weather. Designed basically to specialize in prefabrication, the plant has a normal one-



*Router operations for utility outlets*

shift capacity of 26 houses per day, based on the standard government 24 by 28-foot defense units. While the present contracts call for exterior wall, interior partition, ceiling and roof panels prefabricated from plywood, any similar materials can be used in their pressure glued operations for which 44 huge presses were especially designed to press panels, 18 at a time, up to 4'x14'6".

There are many interesting stories connected with the design and building of most of the special equipment needed, which is a tribute to the ingenuity of the technical staff in meeting a wartime situation. Those special 8x24-foot sizing machines at each end that perform the final jointing operations owe their frames of angles, channels, and girders to parts of a discarded steel derrick from the California oil fields. Used motors were picked up from various electrical dealers



*Panel core assembly precision jigs.*

and the spindles and heads were secured by breaking up and rebuilding obsolete pieces from old woodworking plants. Spring steel to hold the panels in tension against the fence was taboo, but a home-made plywood affair proved to be even better than the spring steel with roller skate wheels used on previous machines. Parts of discarded iron beds made ideal angle clips on the 36 jig tables. The light (1200-lb.) portable machine that glues both sides of the 4x8-foot cores or webbing in one operation in less than six seconds does a perfect job in spite of the fact that the glue experts said it would require three times the weight. Now Hayward has the design copyrighted.

For the duration the Hayward prefabrication division's sole efforts will be devoted to "prefabrication at war." The Army, Navy, and Air Corps need housing units consisting of huts, barracks, dormitories, hospitals, and various other shelters for domestic use and export as well as assault boats, pontoons and glider assemblies, all of which lend themselves splendidly to speedy and economical



*Modern equipment speeds loading operation.*



## Construction FOR WAR

is vitally important . . .  
and it is being well  
done.

Government work exclusively for 15 years . . . Now under construction . . . Wilmington Hall and Annex projects . . . "the world's largest hotel and recreation center" for war workers.

Camp Haan, Riverside—Anti-Aircraft Battalion.

## ZOSS CONSTRUCTION COMPANY

1037 North Cole Avenue  
Mailing Address, P. O. Box 1167  
HOLLYWOOD, CALIFORNIA

**A CAMERA THAT TAKES SIX NATURAL COLOR PICTURES AT A COST OF \$1.45, INCLUDING DEVELOPING FILM.**

**A VIEWER THAT GIVES THEM THIRD DIMENSION (DEPTH) AND BRINGS OUT FINEST DETAIL AND COLOR.**

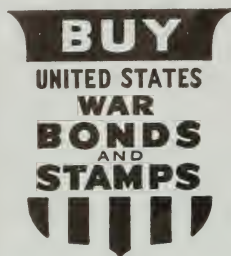
*Decorators:* Take your own own color photographs (total cost for six, \$1.45) and show them to your clients with the lighted 3rd dimensional viewer. Brings out full colors in fabrics, gives depth to rooms. Viewer or camera can be carried in pocket. No special skill needed to take pictures.

Just focus and snap.

There is a limited supply of these cameras available for immediate delivery. Send your check or ask for literature.

**Write Box KS, CALIFORNIA ARTS AND ARCHITECTURE**





## FIBRE CORK

is being used in large quantity on the huge Chesterton Project at San Diego.

**F**IBRE CORK—or Rock Fibre—is being widely used throughout the war effort. It has low thermal conductivity, low moisture absorption, is light in weight, clean and odorless, easy to handle, economical, and will not settle.

## The Rock Fibre Co.

5325 Southern Avenue • South Gate, California  
Telephone: Jefferson 6241

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ELECTRICAL CONTRACTORS AND ENGINEERS

Specializing in Defense Housing

Projects, Army Camps, and

Electrical Distribution Systems

20 Years in Southern California

1030 American Avenue

Long Beach

shop prefabrication. After the peace has been won, what then? People are even now talking about buying their homes like an automobile, choosing the size, design, and color they desire and taking it where they choose. "Sectionalized Homes," supplied through your contractor, will be the answer in combinations that will really be a delight and economical, too. The Hayward plant is one of the best devoted to wood prefabrication in the United States.

## STEWART & BENNETT PREFABRICATION

Under wartime stress, America's economic life is undergoing many adjustments, most of them temporary but some that are exerting a profound influence destined to persist when peace comes. Prefabricated housing is an outstanding example of the speed and success with which the nation is meeting the challenge to its inventive genius. Here is a field that barely had been explored two years ago, for the simple reason that it often is difficult to break with precedent. The war changed that, along with many other things, and with respect to the new technique in housing construction, it is here to stay.

It was fortunate for the nation that in the time of its direct peril, when there was a terrible urgency for action and results, there were men who took off their coats, stepped forward, and told Uncle Sam: "Show us the job you want done and we'll do it." One of these jobs was to provide shelter for war production workers and service personnel. The demands were vast, with the inevitable result that an almost immediate problem was scarcity of materials which custom had decreed must be "standard." Among those responding to the call for action were the prefab advocates. It is to their lasting credit that they were prepared to tackle the job and see it through.

Down in San Diego there was the then little-known firm of Stewart & Bennett. It was organized in 1940 by W. H. Stewart, who had operated a long-established screen manufacturing plant, and M. P. Bennett, who was brought up in the soft and hardwood lumber business. It was an ideal combination of abilities and skills. Mr. Stewart brought to the new firm his many years of mill experience, which included wood-working machinery, designing, general layout and construction work. Mr. Bennett, other than his knowledge of lumber, possessed managerial and executive acumen. In February, Stewart & Bennett purchased a site in nearby National City to accommodate the rapidly expanding business, acquired machinery and equipment, and embarked in the manufacture of prefabricated houses and buildings for many of Southern California's prominent contractors. The property covers about three city blocks, with more than 80,000 square feet under roof.

Stewart & Bennett "had what it takes." When government and private demands piled in, they were ready. They had the facilities and the know-how, which with an economically priced and proved product and an inherent ability to get things done, brought many an attractive contract. They recently reported that the volume of business being handled was approximately \$2,000,000.

To date the company has completed the prefabrication of these projects: Vallejo Housing, 120 units; Pacific Beach Housing (San Diego), 1000 units; U. S. Marine Base and U. S. Navy, San Diego, 990 hutments; San Diego Housing, two projects, 1200 and 550 units, in Pacific Beach, Chula Vista, Linda Vista, Chesterton, and Azure Heights; San Diego Dormitories, 14 units; Vallejo Dormitories, 15 units.



Typical buildings prefabricated by Stewart & Bennett.





# PREFABRICATION

to serve your Uncle Sam!

Stewart & Bennett has solved prefabrication problems of every description. Plywood and random-board individual housing units, mostly demountable . . . one and two story dormitories . . . Port-O-Barraks\* for the armed services. Quantity? You name it, we'll "deliver." Quality? The finest —born of our early experience with the new synthetic resins in pressure-application of modern plywoods and substitute materials.

Illustrated: Top, demountable Port-O-Barrak. Top left, newest random-board demountable individual dwelling. Center left, dormitories prefabricated for FSA. Lower left, war housing project, individual dwellings. Below, two-family and individual units.

Stewart & Bennett has completed orders for many of California's outstanding contractors for erection in the Vallejo and San Diego areas, including Chula Vista, Azure Heights, Chesterton, Linda Vista, and South Bay.



## STEWART & BENNETT PREFABRICATORS

National City

California

\*COPYRIGHTED NAME FOR EXCLUSIVE STEWART & BENNETT DEVELOPMENT.





## Aliso Village

This is the largest of the Los Angeles housing projects—a credit to the general contractor, R. E. Campbell. Again our new mortar mixing plant saved thousands of vital man-hours of labor.

### STEVE F. NELSON Plastering Contractor

6122 South Gramercy Place

Los Angeles, California

### LUMBER

#### Aliso Village

Aliso Village is one of the major war housing projects on which we have supplied large quantities of lumber.

**E. J. STANTON & SON**  
2050 East 38th Street  
Los Angeles, California

### MILLWORK

#### Aliso Village

... All millwork on  
Aliso Village by ...

**ERNIE PROCTOR**  
620 North La Brea Ave.  
Inglewood, California

### ELECTRICAL CONTRACTOR

#### Aliso Village

Newbery Electric is fully equipped to handle any electrical job. We did all electrical work on the huge Aliso Village project.

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All Types of Electrical Construction  
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### ROCK FIBRES PROVIDE INSULATION

Rock Fibres, manufactured by The Rock Fibre Company, South Gate, California, is one of the best insulation products to be purchased today. Made of the finest ingredients, the minerals used in its composition are mined from deposits found in that vast area between the sea and the high Sierras of Southern California. That any kind of fibre could be made from minerals was entirely unthought of not so many years ago. Today it is a proven fact, with the result that one cubic inch of raw minerals can be fused into a single strand so finely drawn that it would reach from San Francisco to Chicago. And the combination of thousands of these finely drawn threads makes the soft, fluffy rock fibre blankets white as snow produced in The Rock Fibre Company's plant.

The Rock Fibre Company was started about one year ago as the result of the idea of one man, Patrick Calhoun, and during that time has doubled its capacity to the extent that many different types of Rock Fibre insulation can now be produced as needed. Insulation for stoves, heaters, furnaces, etc. is a little different from that used in buildings. Consequently the manufacturing plant is equipped to produce these different types. The white blanket type is especially adapted for ceilings and sidewalls of general building construction, and an attic with a floor covering of snowy white rock fibre placed between the joists not only affords an even temperature for the room below but presents a pleasing sight to the eye of the home owner.

The loose or granulated fibre is used principally in old construction where it is necessary for blowing into side walls or attics where space is limited. Another unusual achievement of The Rock Fibre Company is its fibre house. This house of three rooms and bath size resembles the balloon type of architecture and is made entirely of the special rock fibre mixture produced by the company. It has been occupied for about six months by the office personnel of the company, and while it is still considered to be in the experimental stage, the employees who occupy it will testify that without a doubt it tops all other office buildings for comfortable coolness on a hot day.

One of the features which The Rock Fibre Company calls to the special attention of the public is the great work of insulation it has been doing for projects essential to the war effort of our country. Huge quantities of fibre cork are being used on the Chesterton project at San Diego.

### FOOLPROOF SASH BALANCES ON ALICO PROJECT

One of the outstanding products used in the Aliso Village housing project, now being completed for the Housing Authority of the City of Los Angeles, is the sash balance provided by Felix & Company of Los Angeles. These balances are completely enclosed in tubes for the production of springs against dust corrosion and the weather. Completely adjustable, they contain only one moving part, which eliminates wear. This is the only sash balance which is a real counterbalance, not just spring under tension. The Aliso Village 3429 weights have been installed. Other major projects on which the balances have been used include the U. S. Naval Training Station at San Diego; Camp Elliott, Marine Corps Base, San Diego; United States Navy Destroyer Base, San Diego; Camp Pendleton, Marine Corps Base, Oceanside, California; Lighter Than Air Base, Tustin, California; Marine Corps, Golita, California; Pacific Island Naval Base; Potrero Housing Project, San Francisco; Estrada Courts Housing Projects, Los Angeles; Matthew Henson Housing Project, Phoenix, Arizona; all temporary buildings, Basic Magnesium, Las Vegas, Nevada, and many others.

### POINTERS ON CARE OF WOODWORK

A total of 48 important rules for the proper care of doors, windows and other home woodwork are presented in a handy, pocket-sized folder entitled "Pointers on Care of Woodwork." This folder was prepared by Ponderosa Pine Woodwork of Chicago to help you enhance and preserve woodwork values—whether you are a home owner, carpenter, contractor, jobber or dealer. These 48 rules, compiled as the result of a nation-wide survey among leading woodwork manufacturers, dealers and contractors, form a trustworthy guide to long-lasting woodwork satisfaction.

One of the rules points out the importance of preservative treatment for all exterior woodwork by the manufacturer. Such treatment increases resistance to rotting, staining, fungus growth, etc. Next to the lumber itself, this is one of the most important values you get in woodwork. "See that doors are properly seasoned before painting"—"Be sure that the top and bottom edges of doors receive two coats of paint or varnish"—these are two important pointers in the section of the folder on the care of doors. The strict observance of these two rules will go far toward assuring smooth-fitting, long-lasting doors.

Other rules in this care of woodwork folder give additional suggestions on the care of doors—and important pointers on the care of windows, frames, interior trim, cabinets and other woodwork. A free copy of the folder, containing all 48 helpful pointers, may be obtained by writing Ponderosa Pine Woodwork, 111 West Washington Street, Chicago, Illinois.

### NEW ASPHALT SHINGLE FEATURE

Development of an "armored texture," designed to enhance the appearance and increase the weather resistance of its line of medium priced "Tite-On" asphalt shingles, has been announced by The Ruberoid Company. One important effect claimed for the new "armoring" process is that it accentuates the wood-grain appearance of the shingle by making the grain lines more pronounced. Another is that the grain lines, instead of being black, are "armored" with colored mineral granules selected to provide a pleasing color contrast with the body of the shingle. These results have been obtained, the announcement states, through the development by Ruberoid engineers of an improved manufacturing process which does not increase the cost of the shingle. The Ruberoid "Tite-On" shingle derives its name from the fact that each shingle, in addition to being nailed to the roof deck, is further secured by being locked at four points with the adjacent shingles. This interlocking feature is an integral part of the special shingle design, no wires, clips or metal ends being required. The result, according to Ruberoid engineers, is shingles which cannot slip apart or blow up or off.



# M A C N S O N S



CONTRACTING ENGINEERS

FOR

PLUMBING

AND

HEATING



The San Diego Housing Project is one of the many war projects on which we are meeting the demands of the war program for fast, well-engineered and well-executed mechanical installations. It requires the best efforts of the best mechanical firms to meet these demands—that is one reason why we take pride in the work we have done for the Federal Public Housing Authority at San Diego, and on many other large projects in line with the national war program.



SAN FRANCISCO

SAN DIEGO

OGDEN, UTAH

## CHESTERTON PROJECT

It was good to have worked with the Fred J. Early, Jr. Company on the successful completion of Chesterton, a San Diego project which was handled with exceptional speed and efficiency.

### Western Metal Supply Co.

SAN DIEGO

CALIFORNIA

At Camp Adair, Oregon, we furnished the Early Company concrete pipe for the sewage disposal plant and the outfall sewer. Also the Spiral-welded steel pipe for water lines and ARMCORR corrugated for sewer and culvert purposes.

### OREGON CULVERT & PIPE CO.

PORTLAND, OREGON

Our Thanks to  
Fred J. Early, Jr. Co.  
for their

Grading and Paving Work in San Diego

### R. E. HAZARD CONTRACTING CO.

SAN DIEGO, CALIFORNIA

**DALLMAN  
SUPPLY  
CO.**

Wholesalers of Home and Industrial  
Plumbing . . . Heating . . . and Sheet  
Metal Supplies

SAN FRANCISCO

SACRAMENTO

## ARNKE IRON WORKS

Ornamental Metals and Structural Iron  
780 to 786 Brannan Street, San Francisco

### CHEMURGIC CORPORATION PLANT

Fred J. Early, Jr. Company  
GENERAL CONTRACTORS

Lumber and Other Building Materials by

### TURLOCK LUMBER COMPANY

REX M. ABRAHAM, Manager

TURLOCK, CALIFORNIA

### PONDEROSA PINE

(MOULDINGS, TRIM  
and CABIN LINING)

Used by Fred J. Early, Jr. Company  
Chesterton Project, San Diego

Supplied by

### LUMBER BUYERS EXCHANGE

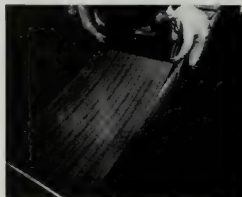
1151 S. Broadway

PRespect 2876

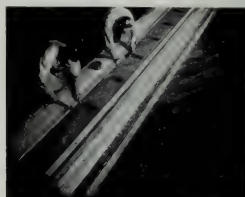
Los Angeles, Calif.

### KIMSUL SPEEDS PREFABRICATION

In prefabrication construction Kimsul Insulation has speeded up installation by reason of these advantages: 1. In its compressed form Kimsul saves in storage and transportation space and handling operations. 2. Wide widths (4 to 7 feet) of blanket cover, when expanded, entire wall or floor sections and are held securely under compression at all points between framing members and finishes (either interior or exterior). Installation times run to as little as one and two-



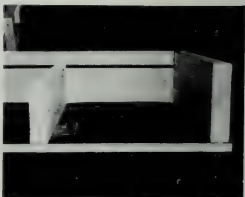
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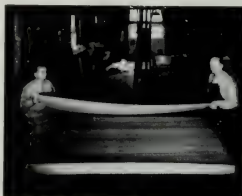
P-32



P-35



P-37



P-12



P-20

thirds man hours per thousand square feet insulated area. For these reasons Kimsul has been used in a great deal of prefabricated war housing for on or off-site construction, as well as in military barracks, dormitories, and huts.

Four-foot-wide Kimsul is expanded and spread over frame in one continuous blanket and fastened. Waterproof paper side of blanket faces warm side of panel. (Photo P-12.) Sheathing is then laid over panels and nailed to framing members through Kimsul, thus securely fastening material at all points, and wall panel is ready for shipment to erection site. (Photo P-20.) Insulation is protected from damage, permanently in place and out of way for installation of piping, wiring, etc., on the job.

In floor panel assembly, Kimsul also speeds up installation because it is made in wide widths to cover panels with one continuous blanket. Photo P-31 shows expansion of Kimsul blanket over entire floor panel, waterproof paper side down. If tongue and groove flooring is used (or if vaporseal is required), paper is applied over Kimsul. Then flooring is laid over the insulated panel, compressing Kimsul uniformly to as little as  $\frac{1}{16}$  inch at framing members. (Photo P-32.) Bottom and end views of floor panel (Photos P-35 and P-37) show insulation well protected and secured—up out of way for bolting and nailing operations, and for full ventilation of floor framing members.

### GUNN, CARLE & CO.

Reinforcing Steel, Wire Mesh, Chairs, Etc.

STEEL GRATINGS and FLOOR ARMOR  
BUILDING PAPER WATERPROOFING  
INSULATION—THERMAL and SOUND  
CABOTS STAINS and PAINTS - VENETIAN BLINDS

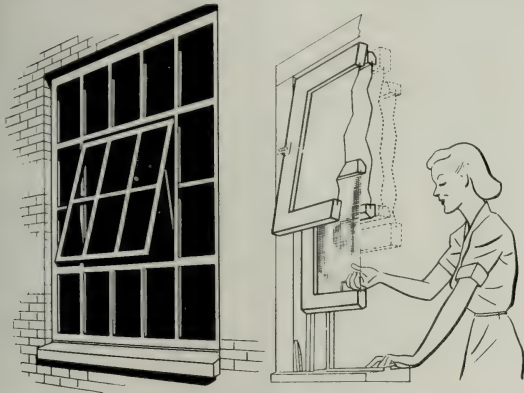
20 Potrero Avenue San Francisco Underhill 5480



**ROLSCREEN ANNOUNCES NEW PRODUCTS**

The Rolscreen Company of Pella, Iowa, has announced a new Pella Weatherready Combination Storm Sash and Screen. Designed primarily for low cost homes, the Weatherready Combination Storm Sash and Screen has many utility and convenience features. This new unit is installed like regular storm sash and remains in place all year. In winter the screen is "stored" behind the upper storm sash; in summer the storm sash is "stored" inconspicuously at the top and can easily be lowered to serve as an insulator against heat. Once the Weatherready unit is installed, and installation requires only the drilling of two holes and the setting of four screws per unit, the unit stays in place all year 'round. Screen and storm panels are raised and lowered as easily as regular windows.

These new Weatherready units cost no more than ordinary, old style storm sash and flat frame screens. They are safer because they eliminate use of dangerous



ladders for changing from storm sash to screens. Designed to let in more light, this new unit has narrower frames. This feature makes the frames less conspicuous and also neater appearing. The frames are made of clear white pine, toxic treated and water repellent. All corners are mortised and tenoned, held by steel pins and waterproof glue. The 16-mesh screen is uniformly woven and has a rust-resisting zinc coat finish. The entire unit is held in place by spring tension which eliminates rattle from wind and vibration noises from traffic.

The Rolscreen Company also has announced a new, stronger, neater appearing wood sash designed for both old and new construction. Outstanding and most valuable feature of this new projected wood sash is the fact that it is obtainable in standard units with glass sizes reduced to maintain standard steel opening sizes. It is also available with full size glass and a corresponding increase in opening dimensions at no additional cost. This new sash and frame are of genuine white pine, toxic treated and water repellent.

For full-size details and for table of sizes on these new products, write to the Rolscreen Company, 2812 West Fifty-fourth Street, Los Angeles.

Thank you, Fred J. Early, Jr. Company, for your invaluable assistance in the installation of 2,000 "Tyl-Tubs" for your war housing projects . . .

**TYL-TUB COMPANY**

24 Twelfth Street

San Francisco

**2,000 MEDICINE CABINETS**

were furnished by Dura Steel Products Company on the war housing projects now being erected by the Fred J. Early, Jr. Company in the San Diego area.

**DURA STEEL PRODUCTS COMPANY**

1774 East 21st Street

Los Angeles, California

CALIFORNIA - OREGON - WASHINGTON - UTAH - WASHINGTON, D.C.

The Fred J. Early, Jr. Company has chosen our work on many projects.

**D. ZELINSKY & SONS OF CALIFORNIA**

INCORPORATED

3481 SAN MARINO ST.

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LOS ANGELES, CALIF.

**Prefabricated Concrete Construction****ALISO VILLAGE HOUSING PROJECT**

LOS ANGELES, CALIFORNIA

**WAILES-BAGEMAN COMPANY**

2100 East 27th Street

Los Angeles

**NOT ONLY ALISO!**

More **UNIQUE** SASH BALANCES have been used on Housing Projects than all other balances combined.

Because **UNIQUE** is the only balance to actually counter-balance a sash.

**FELIX & COMPANY**

539 South Clarence Street

Los Angeles

**CEMENT FINISHING****Aliso Village**

Aliso Village is another of the many large projects on which we have done the cement finishing.

**JOHN ERCEK**

120 North Alameda Street  
Los Angeles, California

**TILE****Aliso Village**

All tile used on the Aliso War Housing project was supplied by our company. Visit our manufacturers' display room.

**MOSAIC TILE CO.**

749 North La Brea Los Angeles  
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**MIKE MILLER****SEWER CONTRACTOR**

Established 1907

SEWERS AND  
STORM DRAINS

877 North Bunker Avenue  
Los Angeles, California

**Painting****Aliso Village**

This is another of the major war construction jobs on which we were awarded the complete painting contract.

**WILLIAM GELFAN**

Painting Contractor

1221 South La Brea Avenue  
Los Angeles, California

**MARBLE and TILE**

. . . good tile work is an asset to any well-planned project—the tile work on Aliso Village was carefully done.

**E. B. LOHR**

2763 Santa Ana Street  
South Gate, California  
LAfayette 7188

Plant: 4951 Mason Street  
South Gate

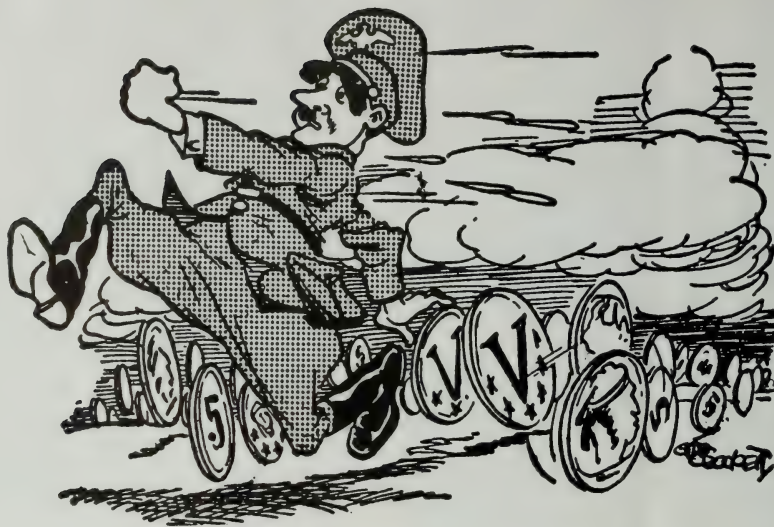
**PLUMBING****Aliso Village**

ANOTHER MAJOR  
**SCHILLING JOB...**  
BETTER PLUMBING  
SINCE 1908.

Fltroy 3181

**F. C. Schilling**

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Los Angeles, California



## RE: HITLER - HIROHITO - MUSSOLINI & COMPANY

There is no language too strong to be applied to Hitler-Hirohito-Mussolini & Company. They are a band of murdering maniacs—a flock of whining vampires thirsty for blood—who are on the loose . . . pillaging, burning, destroying. Wanton cowards with many-faced masks to conceal their vicious treachery. Fiends who scheme and plan and work to destroy us, our homes, our happiness, and wrest from us that God-given freedom for which the peoples of the Americas have fought so fearlessly and guarded so zealously. Against them, on the firing line, are soldiers, sailors, fighting marines, merchant marines, intelligence officials and construction battalions who are going through unchronicled hell in the fighting of our fight in the midst of shrieking bombs, bursting shrapnel, and strafing machine gun fire. You, Mr. America and Mrs. America and Miss America, what are you doing to help them carry on? You haven't forgotten the massacre at Pearl Harbor? You are not indifferent to the slaughter of Bataan? You realize that you owe your life and liberty today in these United States—a land still free from bursting bombs and the death rattle of war—to those men who already have given their lives in defending America? Don't let them down. Don't be indifferent. Don't postpone the purchase of war bonds or stamps. Do your part

here—or join the fighting forces and prove you are worthy of the liberty and independence of this greatest nation on earth. Do your lend-saving *today*. Remember that Uncle Sam can't fight this fight and win unless vital and enormous funds are placed at his disposal. At least 10 per cent of your income should be going into United States war bonds and stamps. Help operate America's great war machine—Uncle Sam will need every spare dollar to win this fight!

*Every employee of the Robert P. Case organization is putting more than 10 per cent of his pay check into War Savings Bonds!*

## ROBERT P. CASE

*Electrical Contractor*

HOWARD E. PETERSEN, General Supt.

BEN KENNEDY, Field Foreman

216 Ornduff Street • Napa, California

P. O. Box 608 • San Diego, California

Member Local 180 I. B. E. W. and National Electrical Contractors Association

The Robert P. Case Organization is a Leader in the Field of Electrical Construction . . . Now doing the Electrical Work on Two Thousand Houses for War Workers in San Diego . . . Fred J. Early, Jr. Co., General Contractor





## THE COOPERATIVE SPIRIT OF THE AMERICAS

continued from page 23

can be set, and those goals established, only through a wider cooperation between peoples than is possible even in our inter-American relations: Cooperation not simply in framing the terms of peace, but in attacking the deeper and more complex problems on which the permanence of peace depends.

We all, today, know what those problems are, basically. They are problems of the equitable distribution of resources between nations. They are problems of raising living standards and purchasing power, and of adding to the basic comforts and securities of life for men and women all over the world.

Within the American Hemisphere these nations have made a beginning at the cooperative solution of those problems. Together, we have built at least partial patterns for international cooperation available to all peoples everywhere. Among the American peoples, in other words, some practical experimenting at least has been done with the operating methods of global peace.

All the American nations—belligerent as well as non-belligerent powers collaborating in economic and political action against the enemy—have shared in the labors of creating these patterns. But in bringing about the broader application of inter-American methods to world problems, these fellow republics who are members of the United Nations and our comrades in arms are in a position to render a special service. They are, in the highest and most direct sense, ambassadors from the cooperative institutions of the Americas to the cooperative needs of world society.

## MUSIC

continued from page 21

to participate. Like old George Washington Carver in his laboratory, he has grasped greatness beyond power, publicity, payment, politics. He needs no excuse. What he has learned through music he can use in every action in which he participates.

I write to share with him and to derive from him silently by intending his participation in every word the animus of a common position within time, a shared pleasure, a common fulfilling joyfulness of experience. I write to discriminate and by discriminating to find myself: this is what I am that have these tastes. Tastes are the first babblings of integrity. And integrity toward music, a strong yet flexible understanding of the musical experience, can help a man root house and hed to the ground, grow branches of perspective against vast, empty space.

Music only? No. It is my opportunity to write about and offer music. But let a man look at houses. Let him, forgetting the museum, participate in paintings. Let him poke his head to the exclusion of all other interests under a car's hood. Let him struggle within the abstract realities of mathematics. Let him build a telescope and watch the stars. He's no stamp collector.

Let him in his day's work forget he's being paid: he's not chomping grass in a field, waiting to be milked. Hell's afar off from a man who isn't every minute trying to save his life. A world of calamity doesn't ask for fatalists. A man losing his life by the very fullness of it asks neither protection nor recompense. So let me write about music that every man who reads will be filled with that. Let me write for friends, so that we may share at a distance the fullness of one common experience.

## THE CITY-TOWN

continued from page 36

The community must be self-sufficient, containing cultural, commercial, and manufacturing facilities which can be reached in safety either by driving or walking.

However, our cities are already built and we cannot discard them. No more can we wait for some future dream-city to be erected upon the eventual ruins of the present. Up until now the approach to the problem has generally inclined to be one-sided, with emphasis upon the moving traffic, and limited to the creation of various kinds of through traffic thoroughfares intended to draw off the more rapidly moving automobiles, the erection of a few overhead or underground crossings, and the setting apart of a few recreational areas bounded on all sides by the continual unrest and hazards of traffic.

In the failure of these makeshift arrangements, a new threat has

arisen—the growing callousness of pedestrians and motorists alike to the danger to the lives of the less quick and the less calculating, to the aged and infirm, and to children.

By opening up new streets into the centers of the blocks, where all garages are at present located anyway, it is possible to gather all the automobile activities into one place—the block-street with garages opening directly onto the street and parking between the garages. The existing streets and driveways are filled in and planted, thus providing a green area, safe because it is devoted exclusively to the pedestrian, to children and grown-ups. The living rooms of the homes face this quiet, restful green area instead of the present restless, noisy and potentially dangerous street.

It is thus possible to walk from any house in the community to any other or to the center; the pedestrian—housewife, old person, child, man in his leisure—is able to walk along the spacious tree-planted lanes, which formerly were the paved streets, but now are exclusively devoted to him, without ever having to meet an automobile, while it is also possible to drive from any house along streets and thoroughfares devoted to the automobile only, without ever having to encounter a pedestrian. In either case the destination may be identical. Neighborhood stores and markets are located within easy walking distance of the homes, or can be reached by driving.

Four such communities are grouped together as a unit "Safetown" with a business and shopping district in the center, approached by automobile along the two main auto streets which separate the four quadrants. The whole section, comprising four communities and their common center, is surrounded by main thoroughfares for through traffic which, in turn, is gathered off into larger travel arteries or free-ways. Businesses facing these main boulevards surrounding "Safetown" have been removed and a park strip planted instead, thus providing a green, insulating belt against noise and gases.

This plan, which represents an entirely new idea, for the first time attacks the problem with equal consideration for the need for facile transportation and the vital needs of the community as one of home dwellers and pedestrians. Within this "Safetown" children can be brought up in security, never needing to cross the path of motor traffic until they are grown and ready to take a course in driving to join the ranks of automobile drivers. In the same measure as it affords security to children, it means peace of mind to adults, and gives safe, relaxing areas onto which the homes face. In these areas are located playgrounds for young and old, while small neighborhood plazas afford outdoor peace and relaxation for all ages.

The benefit to the motorist is commensurable, with the right-of-way clearly defined and unconfused by the need for sudden and often unforeseen movement caused by pedestrians and playing children. A larger city would be made up on any number of these smaller "Safetowns," with new centers located between them, into which pedestrians can again walk, but also connected with one another by means of wide, through-traffic streets and a system of speedways.

## COMMUNITY CENTER

continued from page 29

The Community Center is to provide complete facilities for the 3,000 men who are to be housed in dormitories on adjoining blocks. There are three principal functions of the Community Center. Each is housed in a separate building.

### Recreation

The lounge forms a lobby for the assembly when there are large groups for plays, lectures, or motion pictures. There is a library and writing rooms. The assembly hall, in addition to being used as an auditorium, has a full size basketball court.

The active games and club rooms are situated far away from the quiet activities of reading and writing. Basketball, badminton, volleyball, horseshoes, quoits, and shuffle board are indicated in the open area.

### Restaurant

The restaurant is designed for cafeteria type service. Nine hundred men are served at a time. There are two cafeteria serving counters serving the same food. To prevent the unfriendly atmosphere of one huge dining room, the dining space has been broken down into six small dining rooms.



An aerial, high-angle photograph of an industrial facility. The upper portion of the image shows a large, complex roof structure made of a dense network of steel trusses and beams, with several parallel lines running diagonally across the frame. Below the roof, a long, low wall made of brick or masonry stretches across the middle ground. The foreground and background consist of various industrial surfaces, including what appears to be a large, flat, textured area that could be a storage yard or a processing area. The overall tone is industrial and architectural.

# industrial section

FRED J. EARLY, JR. COMPANY • GENERAL CONTRACTORS





Photograph by Julius Shulman

CONSTRUCTION AT SAN DIEGO



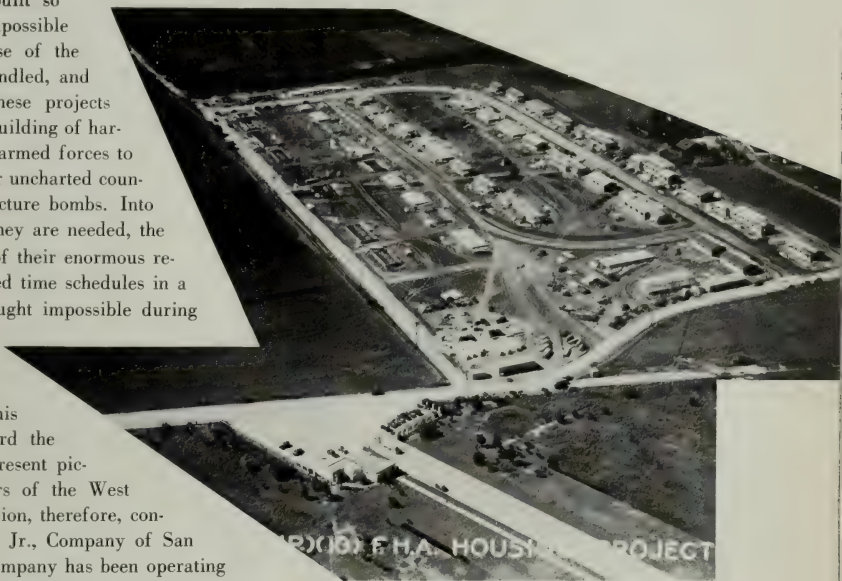


**I**N THE CURRENT all-out war effort the importance of the general contractor is becoming more obvious as new war plants spring up throughout the nation and as housing units, necessary for the men and women who will work in them, appear almost overnight. Without these plants—and adequate housing for workers—it would be impossible for America to increase the speed of its war production to the tempo which will accomplish the defeat of the Axis powers. It is doubtful whether any given area in the history of the world has telescoped as much construction into so short a time as have the Pacific Coast States since war became inevitable. In less than two years,

Western general contractors have built so many war projects that it has been impossible even to determine their cost because of the speed with which they have been handled, and because of their varied nature. These projects range from huge housing jobs to the building of harbor facilities, from barracks for the armed forces to munitions dumps, from highways over uncharted country to air fields, to plants to manufacture bombs. Into the struggle to have them ready as they are needed, the general contractors have thrown all of their enormous resources. They have met and surpassed time schedules in a manner which would have been thought impossible during peace time. Government officials in charge of such construction have repeatedly expressed appreciation for their efforts. It is our purpose in this series of industrial sections to record the history of this construction and to present pictorially the work that the contractors of the West are doing in the war effort. This section, therefore, concerns the work of the Fred J. Early, Jr., Company of San Francisco. The Fred J. Early, Jr., Company has been operating since 1930, and in the last 12 years has been responsible for much of the outstanding construction in the West. Currently, it is completing 2,000 housing units in the San Diego area for aircraft and other war workers. Recently it completed a plant at Turlock for a manufacturer of bombs.

It has many other war construction projects under construction throughout the Pacific Coast area. Earlier it built many sewage disposal plants, hundreds of buildings for oil companies, and several of the outstanding buildings for the Golden Gate International Exposition. Because the work of a construction company depends in a vital manner on the abilities of its personnel, this company has obtained the services of many of the outstanding construction men in the West. It is headed by Fred J. Early, Jr. His brother, Captain Don Early, was for fourteen months in charge of company operations, under government contract, in the Canal Zone, constructing ordnance buildings, hangars, commissary sales buildings, gasoline storage tanks, control towers and piping.

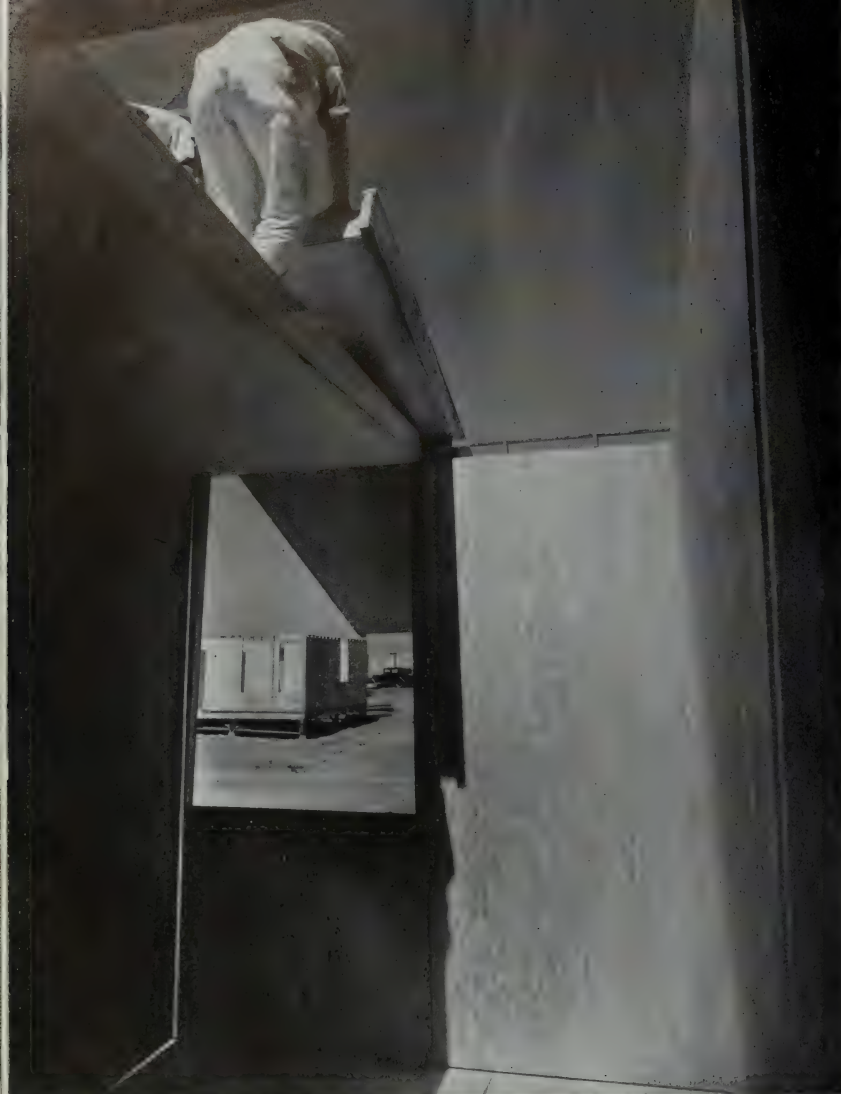
For the last seven years, E. B. Butler has been general superintendent of the company and is now in charge of defense housing under construction in the San Diego area. He designed and installed many of the sewage disposal and water treatment plants the company built. Working with him is Dwight Baldwin, chief engineer, who has also designed sewage disposal and water treatment plants as well as mining and reduction plants and gasoline and helium systems.



**ABOVE: AERIAL PHOTOGRAPH**

**OF PROJECT FOR WAR HOUSING**

**MOFFETT FIELD, CALIFORNIA**



Photographs by Julius Shulman

## TWO THOUSAN

Housing units for 2,000 more aircraft workers and their families now are being erected in the San Diego area by the Early company, including the 1,200-unit Chesterton project adjoining the already constructed Linda Vista development. These houses, begun in April this year, are nearly completed. All are prefabricated demountables, part of the prefabrication being done by the Prefabrication Division of the Hayward Lumber & Investment Company of Los Angeles and the rest by Stewart & Bennett of San Diego. The houses were designed by Franklin & Kump, Fresno architects, and are being erected for the Federal Public Housing Authority. Site planning







## AIR HOUSING UNITS, SAN DIEGO, CALIFORNIA

was done by Gerald Fitzgerald, civil engineer, and Earl Giberson and Lunden & Coate, architects. The houses will be occupied by workers of the Consolidated Aircraft Corporation and adjoining aircraft plants. At Chula Vista 300 houses are being erected for employees of the Rohr Aircraft Company. Site architects on that project are William P. Lodge and Donald Beach Kirby. On the Azure Vista project 100 units will be erected, again for Consolidated employees. Site planning was done by H. Louis Bodmer and Wurdeman Becket, architects. The remaining 100 units have been located at several points in the original Linda Vista development. Louis J. Gill, Earl Heitschmidt, Charles O. Matcham and Sam W. Hamill, Blanchard Maher are the site architects.





The Chesterton project at San Diego is one of the outstanding prefabrication jobs so far in the war construction program. The above photograph shows part of the working area on the project itself. Most of the prefabrication was done in plants in San Diego and Los Angeles.

The photograph at the upper right shows the installation of fibre cork insulation in the roofs of the houses and protection against the sun. Huge quantities of fibre cork are being used.

The size of the project is indicated in the panoramic photograph at the lower right. The 1,000 units in the Chesterton project are nearing completion. Work already has begun on 1,000 other units in three other nearby projects.





Photographs by Julius Shulman





DURATION DORMITORIES

SAN DIEGO,  
AND  
VALLEJO  
CALIFORNIA





Photographs by Julius Shulman



The United States Department of Agriculture, through its Farm Security Administration, was the first government agency to sense the importance of the prefabricated dormitory as a quick and thoroughly satisfactory answer to some needs for mass housing in the West. Its first project called for 14 dormitory buildings for 1,000 men at San Diego, built in the summer of 1941. It followed with 19 other dormitories for 1,500 men at Vallejo during the fall and winter. Both projects were built by the Fred J. Early, Jr. Company, which already had done considerable work for the Farm Security Administration. Most spectacular of the two projects were the Vallejo dormitories because they were the first two-story prefabricated plywood buildings ever erected anywhere of any material. The San Diego dormitories were one-story buildings. The erection of these two sets of dormitories posed many unusual construction problems, but no difficulty in meeting the time schedules laid down was encountered. Both sets of buildings now are fully occupied by war workers. Also, the utilities, roads, walks and other facilities for two huge trailer parks in San Diego were put in by the Early company last year for the United States Department of Agriculture, Farm Security Administration. These installations were made primarily for the purpose of furnishing temporary living quarters for persons arriving from other points seeking employment in San Diego war industries. The purpose was to furnish clean and usable transient camps. Work was begun on the first project in May, 1941, and completed in August. The park accommodates 354 units. Immediately on its completion, the Farm Security Administration placed a contract with the company for the same work on a 200-unit park. This was completed in November, 1941. Both projects included all utility buildings. Plywood Structures' system of prefabrication was used throughout.



Photographs by Julius Shulman

## PACIFIC BEACH HOUSING, SAN DIEGO, CALIFORNIA

In December, 1941, the Early company finished construction of 500 prefabricated demountable houses at Pacific Beach in the San Diego area for the Federal Works Agency. All of these houses now are occupied by war workers, along with 500 more built on the same site at the same time by two other contractors. All prefabrication was done in National City in the plant operated by Stewart & Bennett and panels were transported to the site for assembly. These houses, built under the Lanham Act, will be demounted and moved in 1946 unless Congress intervenes. They have been cited by government officials as among the best erected on the West Coast. Immediately after completing this job, the company began a defense housing project at Benecia for employees at the Benecia Arsenal. This latter project was done for the former Public Buildings Administration.



Perhaps one of the best examples of the importance of the work of general contractors in the war effort can be cited in terms of the record made by the Chemurgic Corporation of Turlock, California. The Turlock plant of the company was built by the Fred J. Early, Jr. Company and was finished in June, and on August 27 it was awarded the coveted Army-Navy "E" Production Award for high achievement in the production of war equipment. Actual construction time was six weeks, which is a near record in the construction of a plant of this size. The plant was designed by Eldridge T. Spencer, San Francisco architect, and construction was uncommon in that only materials which were incombustible could be used. A welded steel frame covered with 2-inch slabs of thermax on both the walls and roof decks was used. The thermax in turn was finished with  $\frac{3}{4}$ -inch cement plaster and wire mesh on the walls and  $\frac{1}{2}$ -inch cement topping and wire mesh on the roof. The latter is shown on page

51.



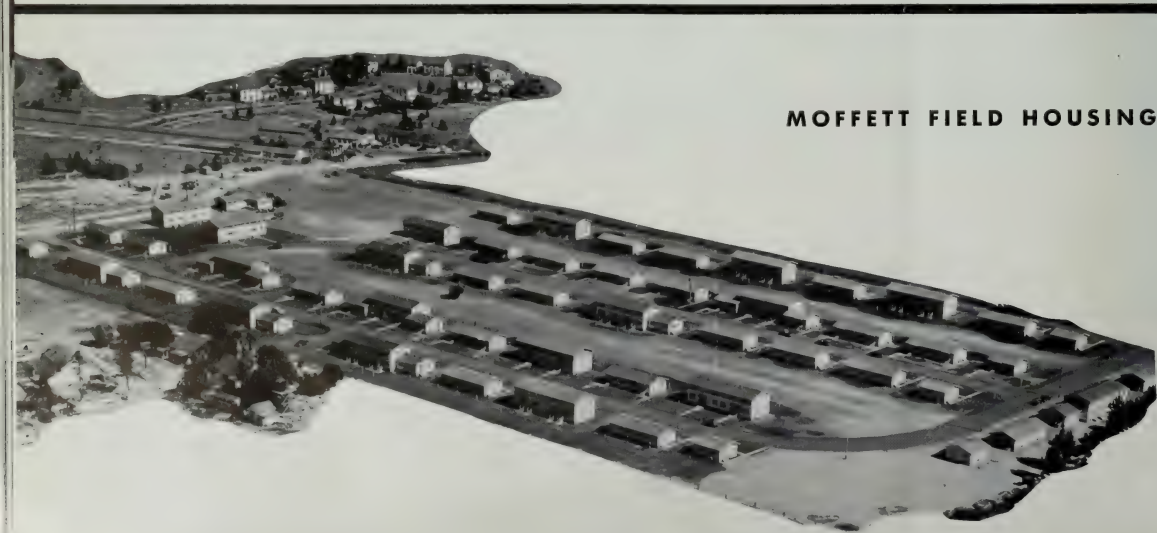
**I N C E N D I A R Y   B O M B   P L A N T**



**RAILROAD  
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**MIGRATORY  
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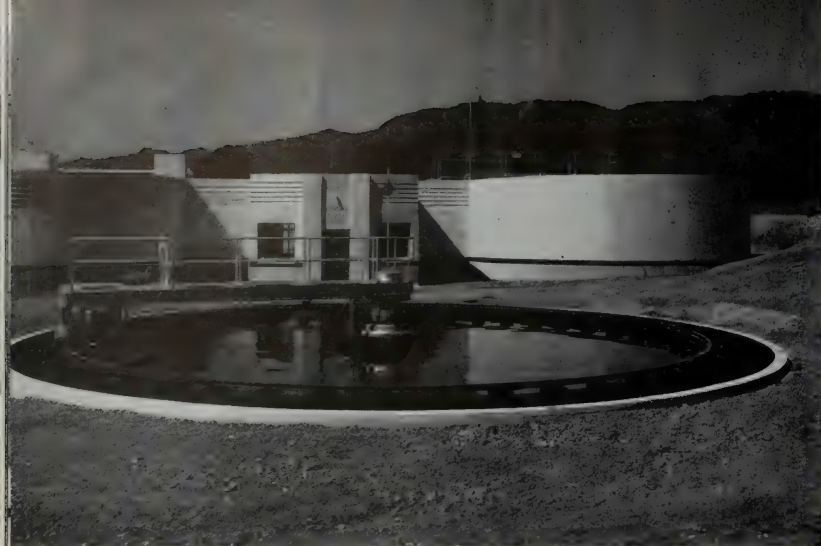
**MOFFETT FIELD HOUSING**



For the San Francisco-Oakland Bay Division of the State of California, Department of Public Works. Contract entered into August, 1939—project completed in about four months. Work entitled "Construction of Inspection Building in the East Bay Yard of the San Francisco-Oakland Bay Bridge Railway Facilities." Work covered construction of two shops for all railway service and maintenance for all railroad cars going over the San Francisco-Oakland Bay Bridge.

When the United States Department of Agriculture, through the Farm Security Administration, was faced with the problem of housing migratory labor in the West, it turned to the Early company for the building of model communities, which were planned carefully to provide the best possible housing at the lowest possible cost. Pictured here is an air view of such a migratory labor camp in Yamhill County, Oregon. According to Farm Security Administration officials, the cooperation of the contractor made remarkable savings possible. The Early company also built another migratory labor camp in Stanislaus County in California. The California camp was built in 1938 and the Oregon camp in 1939-1940.

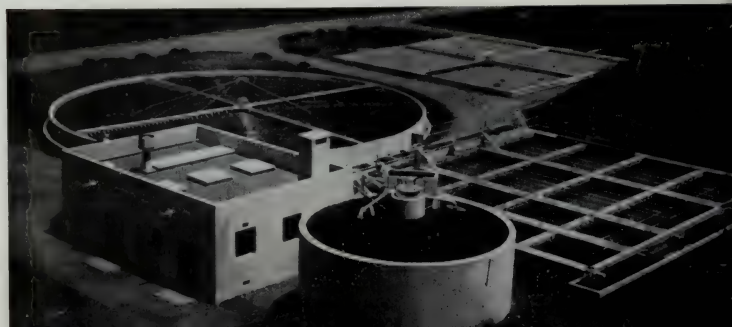
This war housing project at Moffett Field was constructed for the Public Buildings Administration to house non-commissioned officers and civilian technical employees of the air station and of the National Advisory Committee of Aeronautics. The Early company performed all of the work, including utilities, roads and landscaping. This project was begun in June, 1941, and completed in December. Moffett Field is located at Sunnyvale, California.



## S A N I T A R Y   S Y S T E M S



Since May, 1941, under government contract, the Early company has completed four sewage plants in central and southern California and another in the State of Washington. Also, it has completed two water treatment and sewage disposal plants at large Army cantonments in the West, under the supervision of the U. S. Corps of Engineers. One included a water filtration and treatment plant, together with clear water reservoir, wash water reservoir, booster pumping station and all connecting pipe lines and utilities, and a sewage treatment plant. The work was begun late in 1941 and water was run into the clear water reservoir in 65 days. In 142 days filtered and treated water was delivered to the camp. The company in recent years has installed sewage treatment plants at the Camarillo State Hospital at Camarillo, at Jackson, Healdsburg, Petaluma, Placerville, Chowchilla, Yerba Buena Island, Bakersfield, Terminous, Sonoma, Yountsville, and Hamilton Field, all in California.

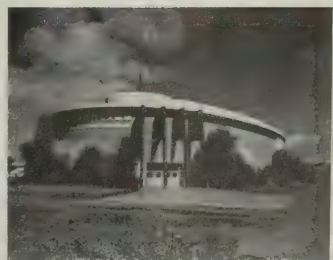






# O N T R E A S U R E I S L A N D S A N F R A N C I S C O B A Y , C A L I F O R N I A

Among the most interesting construction done by the Early company was the buildings it erected for the San Francisco Bay Exposition on Treasure Island. These buildings, torn down now to make way for a seaplane base, included the Cafe Lafayette, French Indo-China Building, many concession stands, Palace of Elegance, French Pavilion, and the Recreation Building. The latter three are shown here.





## FOR THE OIL INDUSTRY



Among the successful operations of the Early company during the last ten years has been the construction of distributing plants, refinery installations, and several hundred service stations for the major oil companies. It designed and engineered many of these units. Such installations are scattered in all parts of California, and during peacetime as many as 12 projects were under way at one time. Illustrated are a few such buildings.







**A**CROSS the rolling hills of Chabot Terrace in the Vallejo area, near San Francisco Bay, Myers Bros. and Plywood Structures of Los Angeles in a joint venture are building 1,000 more plywood houses for war workers and their families. These are strongly built, efficiently designed, easily demounted homes—a "Plywood City." When they are completed in the next few weeks, Myers Bros. will have helped to provide approximately 3,000 living units for war workers and their families. This is no small contribution to the war effort—**those who will live in this "Plywood City" will help crush the Axis.**



*Since 1900*

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**Los Angeles, California**

**Cleveland 6-3181**



## RESPECTFULLY DEDICATED TO FIGHTING MEN

To all American Fighting Forces, this page is respectfully dedicated. It carries the thoughts of Edward Markham, former editor of the St. Peter, Minnesota, "Herald," as published in that newspaper the night before he enlisted in the United States Army in 1917:

"I am a mother's son. I am the pride of a family and a part of a home. I love my life as you love yours. I am a youth in years and experience in life, yet I am a gambler, betting the highest stakes that a man can wager—my life. If I win, you win; if I lose, I have lost all. The loss is mine, not yours; and there is a grieved mother, a saddened family and a broken home to which I can never return.

"I ask only for the God-speed and support of my nation in return for laying upon the altar of my nation my all. For bravery and blood will you furnish bullets and bread? Will you pawn your shekels if I pawn myself? Will you bet your gold while I bet my blood? Will you hazard your wealth while I risk my life? I am the flower of a nation's manhood, the glory of a noble race. I am the American soldier. I am the Boy in the Trenches."

Again our fighting men are gambling with death as in 1917... while we here at home—are we meeting this sacrifice? Are we really trying to help keep enough ships, enough planes, enough ammunition, enough supplies going to them? This is our fight

and it will take money—lots of money—to win it. And this money comes mainly through the purchase of War Bonds! Some of us are buying bonds but a hell of a lot of us are indifferent to the sacrifices of our fighting men. Too many of us are throwing away "war prosperity" money which we would not have if there were no war. All of us can and must join in the "lend-save" divisions of our fighting forces... if we are to have total Victory.

The Robert P. Case Organization Payroll on the F.W.A. Project WAH D-Cal 4251-1, San Diego, from October 1 through October 28 totaled \$8,072.06. Of this, \$1,279.80 went for the purchase of bonds by employees—16 per cent of the total and 100 per cent participation of all employees. Its payroll for the week ending September 30 totaled \$1,746.16, and \$543.50 went for bonds... a 31 per cent investment.

So we practice what we preach!

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*Electrical Contractor*

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The Robert P. Case Organization is a Leader in the Field of Electrical Construction... Now Dedicating Its Efforts to War Projects





BUY WAR SAVINGS  
STAMPS and BONDS



## DOWN THESE CORRIDORS WILL GO MEN WHO BUILD MERCHANT SHIPS

**D**OWN these plywood corridors will go men who . . . in the huge San Pedro shipyards . . . are building the merchant ships which will cruise the seven seas, carrying the men and weapons to destroy our enemies. There are dozens of such corridors in the buildings of the Wilmington Hall War Housing Project now being completed for the Housing Authority of the City of Los Angeles. This is just one of the major war construction projects on which we have supplied vital victory materials.

# GEORGE E. REAM COMPANY

235 South Alameda St.

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Los Angeles, California



**in demand ... doing big war jobs well**

● Panorama of recently-completed Wilmington Hall and Annex: "world's largest hotel." Congratulations to the Housing Authority of the City of Los Angeles on the speed and general excellence with which this vital project was pioneered and completed.

## PLASTIC-FINISHED *Marlite* SELECTED FOR "World's Largest Hotel"



● Typical shower stall at Wilmington Hall, where all shower rooms are cheerful yellow Marlite paneling, trimmed with white Marlite plastic moulding.



● Marlite paneling also is used to withstand the wear and moisture to which washroom walls are continuously subjected. Wilmington Hall washrooms (fixtures yet to come when photo was taken) accommodate more than 3,000 men daily.

Things are "getting done" on the Pacific Coast! Wilmington Hall—first and largest project of its kind in the country, and the National Motor Bearing Plant are ample proof of the "Produce for Victory" tempo at which California industry is answering the Axis challenge. And it's no mere coincidence that speedy war construction and Marlite plastic-finished wall paneling go hand in hand. Marlite has everything it takes for large and small building projects that must be finished NOW.

For instance, Marlite's large, wall-size panels can be installed fast, even by the novice carpenter. Its low cost makes it practical for temporary projects, yet its high heat bake finish assures a lasting wall surface for permanent buildings. Furthermore, the use of Marlite greatly reduces wall-maintenance time and cost because the plastic-finished paneling is so easily and quickly

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Wilmington Hall provides cheerful, comfortable living accommodations for thousands of workers from nearby shipyards.

## WILMINGTON HALL....

cleaned. Marlite has many different applications. In Wilmington Hall it provides cheerful living atmosphere for shipyard workers. In the National Motor Bearing Company Plant, genuine walnut Marlite wood-veneer furnishes a dignified background for executive offices.

There's a place for Marlite in your war construction plans. Take advantage of its wide variety of colors and patterns—of the ease and speed of installation—of its low cost—of its lasting, lustrous finish—of IMMEDIATE DELIVERY from Pacific Coast and other strategically-located warehouses. For single and multiple dwellings, as well as commercial and industrial building and modernization, Marlite plastic-finished paneling is an ideal solution to all interior wall problems. Write today for detailed information. Marsh engineers are at your service.

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CREATING BEAUTIFUL INTERIORS

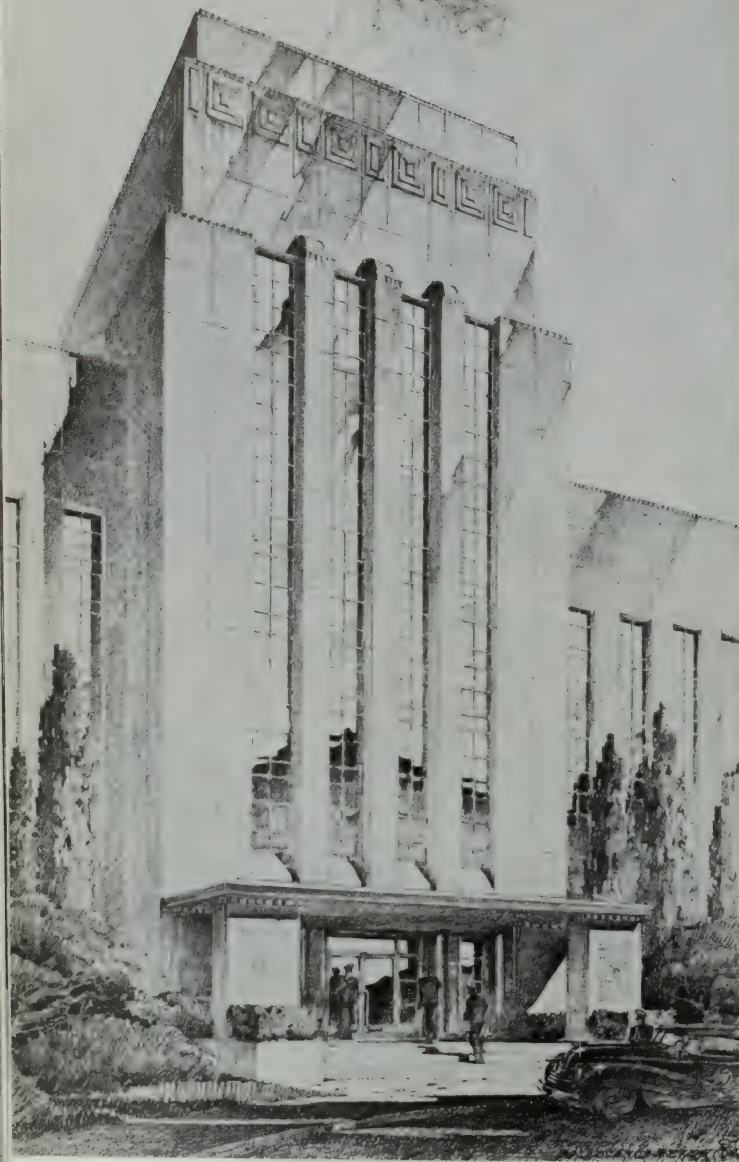
Marlite selected here, too... an executive office at the National Motor Bearing Company. The rich subdued atmosphere was created by the use of Marlite genuine wood-veneer and natural finished wood mouldings.



Typical lavatory in the National plant. From floor to ceiling, the walls are lustrous, colorful Marlite that may be cleaned in a jiffy by a quick once-over with a damp cloth.



NAVAL HOSPITAL  
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## SHIPS AND MEN . . . AND HOUSES

The 5,000 men who will be housed in these Redwood buildings, which make up Wilmington Hall, and the two-story counterparts which make up Wilmington Hall Annex, are building merchant ships which will carry our implements of war to the far corners of the world. Ships and men and houses . . . *all* of them are needed to win this kind of a war! These houses are built of Redwood which was supplied by the San Pedro Lumber Company . . . and because they are built of Redwood they will still be in service long after the war is won. They will remain to shelter men who will build ships to carry our goods of peace.

## SAN PEDRO LUMBER COMPANY

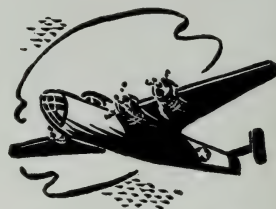
*Since 1883*

1518 South Central Avenue

Richmond 1141

Los Angeles, California

... SO THAT THE AIRMEN  
OF THE NAVY CAN BETTER  
FIGHT OUR BATTLES ...



*I*N THE Long Beach area, two major projects are being completed for the Bureau of Yards and Docks. One is the new Naval Reserve Air Base, built so that the airmen of the Navy can better fight our battles. The other is the huge Eleventh District Naval Hospital. On these two projects, Union Iron & Steel fabricated and erected the complete steel frames for the main hangar building and the assembly and repair building at the air base . . . and fabricated and erected the structural steel for the administration building and the laundry-shops-power-garage building at the hospital. Currently it is fabricating the 100-foot high steel tower structures supporting the hospital's elevated water tank. In anticipation of further demands on productive capacity, Union Iron & Steel is expanding its facilities for the fabrication of structural steel, underground and overground steel tanks and plate work, and for welding and fabricating steel work of every description. Our immediate future is committed to an increasingly larger part in the job of defeating our enemies.

## UNION IRON & STEEL COMPANY

1600 NORTH INDIANA STREET

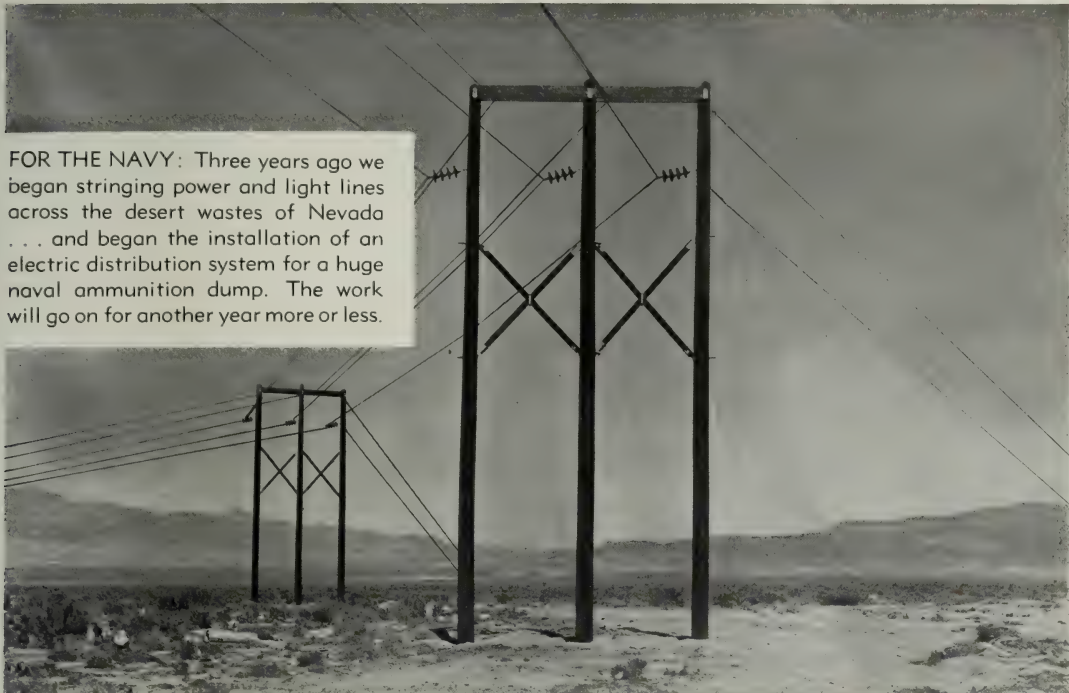
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## Purveyors of Power and Light Facilities for War Uses . . .



FOR THE NAVY: Three years ago we began stringing power and light lines across the desert wastes of Nevada . . . and began the installation of an electric distribution system for a huge naval ammunition dump. The work will go on for another year more or less.

**W**AR PRESENTS a thousand and one unprecedented problems . . . and demands immediate and emphatic answers. One of the most important of these is the problem of providing light and power where it is most needed in the war effort. The job of solving it has been given to a few carefully chosen electrical contractors . . . men and companies who have built up organizations capable of handling the difficult assignments given to them. The work they do must be done well and fast . . . excuses are not accepted! We are justly proud of the work we are doing.

# C. D. DRAUCKER COMPANY

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Los Angeles, California

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WILMINGTON HALL ANNEX  
AND . . . VICTORY



SUNDAY, NOVEMBER 15, the Housing Authority of the City of Los Angeles will publicly dedicate Wilmington Hall and Wilmington Hall Annex, the huge war housing projects we, as general contractors, are completing at San Pedro. The men who will live in these buildings . . . 5,000 of them . . . will long remember another Sunday, many months ago, when a treacherous enemy dropped bombs on Pearl Harbor. And because they will remember they will do a better job of building the ships which will carry the men and arms to destroy Tokyo.

*Government work exclusively for 15 years . . . now under construction . . . Camp Haan, Riverside — Anti-aircraft Battalion.*

BUY WAR SAVINGS STAMPS AND BONDS

**ZOSS CONSTRUCTION COMPANY**

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## *"Pinned Down by Lights"*

*A*N ENEMY BOMBER pinned in the crossroads of light flung into the night sky by the powerful searchlights that protect America's cities is helpless . . . and prey to the guns below. But to trap a bombing plane at night requires great cooperation—meticulous timing and perfect follow-through. The same cooperation and timing and follow-through is necessary for the successful completion of the huge construction program—from houses to ships—that is making up a large part of the greatest American war effort.

*All of the facilities of Barrett & Hilp are devoted to war construction . . . helping to build a firm foundation for freedom!*

# BARRETT & HILP

CONTRACTORS

SAN FRANCISCO

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Now Building For Private Industry and the Government Throughout the Nation

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## War Is Where You Find It . . .

Above is a plot plan of Banning Homes—218 buildings which will house more than 2,000 persons concerned with war work in the vital San Pedro Harbor area. It is one of the major housing projects entrusted to us for rapid and efficient

construction. This is **our** part of the war. How well we perform will have an effect—small as it may be—on the entire war effort. War is where you find it . . . it has to be fought **wherever** you find it. **Your** job counts, too.

# E. C. NESSER

GENERAL CONTRACTOR

4822 Jefferson Boulevard

Los Angeles, California



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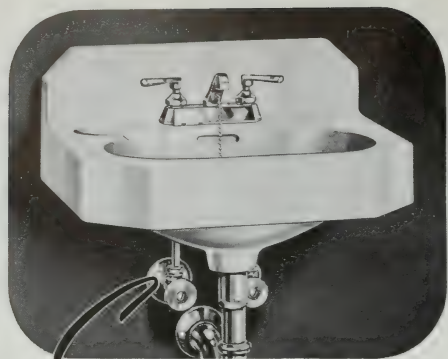
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LOS ANGELES

# music

In musical history a feature of performance during the 1930's may be forgotten, but it should not be ignored: during this period the recording companies began issuing recordings of the harpsichord. Many harpsichord recordings have been issued, played by a number of excellent performers. The names of Anna Linde, Alice Roesgen-Champion, Ralph Kirkpatrick, Alice Ehlers, Yella Pessl, and Ernst Victor Wolff bring to mind several interesting and a few altogether wonderful performances. But whenever in these days a lover calls to mind especial moments of musical delight he is apt to think first of Wanda Landowska and to remember first of all some production of her harpsichord.

Landowska and the *Goldberg Variations*! For many of us merely to speak of these *Variations* wakens a sensation of musical ecstasy unduplicated by any other musical experience. Gold has caused much evil, but the bag of gold with which the noble insomniac rewarded the writing of this work, commissioned to lighten the unendurable sequence of restless nights, this gold, one likes to believe, has undone a world of evil. No money could reward the infinitely various generosity of this work. It is as though Bach himself in writing it conceived even to its utmost depth of misery the need of him who commissioned it. Here all sorrow is banished, supplanted by the profoundest understanding and sympathy. The everlasting variety of nature has been caught up here and transmuted into that abstract of relationships that is the mind's reality. Hearing it, one is delivered from exhaustion, anxiety, the fear of unrest; remembering it, one is at peace. And to most of us this experience came first during our first hearing of the Landowska records. I can express no better recommendation of the artistry of Wanda Landowska than by testifying to the generality of this experience among my own musical acquaintance.

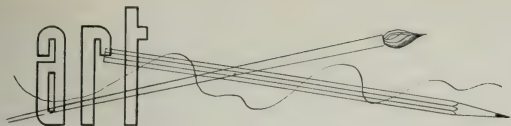
Landowska has made many other recordings, none the equal of this. Here alone her unique musicianship is in every respect unrivaled. There is no better Bach, no better Bach playing, no better music. Taken as a whole, the Landowska recordings are unequal, filled with vast virtuosity and an incredible musical experience but also with a certain mature petulance. A lifetime of French musical society, memories of Liszt heard through his pupils, the heroic masculine vigor and intellectuality of Busoni unweakened by any mere feminine gentleness, a lifetime of expanding scholarship that covers the principal development in the rediscovery of the art of playing the older music, all these combine to produce a style that combines the utmost of pianistic virtuosity with a ripe mastery of the older instrument. In such a composition as the Bach *Chromatic Fantasy*, this up-to-the-minute eclectic virtuosity produces a first impact no listener not prejudiced against the harpsichord should be able to resist. (Unfortunately, many listeners are so prejudiced, and this prejudice of ears too much accustomed to piano tone-qualities must first be discounted in any consideration of such listeners' opinions.) Many careful hearings of this recorded performance incline one to be more skeptical of its ultimate rightness. The Liszt and the Busoni come to the surface: the force seems now too forceful, the eloquence too broken, ragged, and emphatic. Better performances by careful consideration of the Bach style are possible—I have heard one of them; the whole can be made more of a piece, the structure more sympathetic to the means, the phrases warmed by a more pervasive sentiment. This is, nonetheless, the best performance on records.

What has been said of the *Chromatic Fantasy* is true likewise of the performances of the *B Flat Partita*, the *Sixth French Suite*. The curious petulance, amounting almost to a lack of friendly feeling, that obscures the playing of the fifth of the *Six Little Preludes* is evident throughout these otherwise admirable readings. It is as though Landowska had played these works too often to find them any more alive and fresh. To this I make exception in favor of a recording from the *D Major Toccata* and of a *Gavotte* from one of the *English Suites*.

Enough complaining! Go to the album of Scarlatti recordings—alas, too little known because issued only in a limited edition! Here every performance becomes a separate masterpiece. The style of these readings, once heard, returns to blight and stifle the generality

(Continued on page 19)





## SAN FRANCISCO

In spite of the fact that most of San Francisco's art colony seems to be at work in war industries, the Art Association's Sixty Second Annual Exhibition is astonishingly alive and entertaining; although there were notable absences and surprising inclusions due no doubt to the aforementioned activities.

On the whole there are few war themes in the present show. Some things are obviously expressions of war stimuli—such as Robert Howards *Combat*—large, somewhat abstract figures struggling together against a gray and salmon sky; and there are one or two echoes from the industrial front, as in Clem Hall's truckload of workers which he calls *Early Shift*. The rest of the show is peaceful and positively pastoral as far as subject matter goes. Now that war is actually here, the feverish propaganda pictures which were so prevalent for a while seem to have given way to a nostalgic concern with the aspects of peace.

This year the Art Association Medal of First Award was given to Leah Rinne Hamilton's large landscape called *View from the Hill*—the bay, with a few of Telegraph Hill's old houses in the foreground—all seen in the whitish green light characteristic of this artist's latest paintings.

Margaret Peterson's abstract *Mother and Child* took the Emanuel Walter Fund prize for painting. The Anne Bremer Prize went to Felix Ruvalo's *Girl with Dog*, which seems to be a rather weak version of John Carroll. Luke Gibney won the Certificate of Honorable Mention for his *Seascape with Figure*. This was a moon-behind-the-cloud, pale-figure-on-a-lonely-shore picture somewhat in the well known Matt Barnes tradition, with a touch of Ryder and a dash of Gibney added.

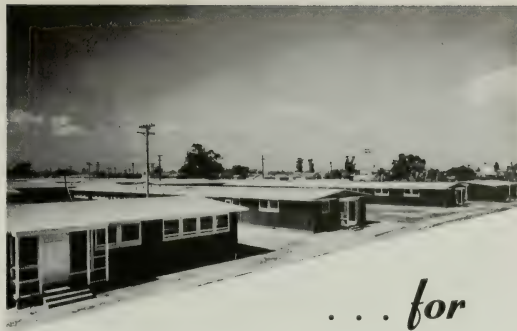
The Edgar Walter Sculpture Prize was given to Paul McReynolds' small *Europa and the Bull*, carved in walnut; Ida Day Degen's *Bear* won the Medal of First Award for sculpture; the Artists' Fund Prize went to Claire Falkenstein's *Classic Piece*. This is an abstraction in wood, made by sawing a rectangle into interesting simple shapes which can be moved about or reformed into the original rectangle.

Good sculptures are Raymond Puccinelli's carved granite *Buffalo*, Mary Tuthill's *Figure for a Western Garden*, in cast stone, Adaline Kent's large group in stained plaster of a man and baby, which she calls *Victory*; Ruth Cravath's portrait *Head of Nancy*; Betty Ford's *Portrait of Mrs. Maxwell Nichols*; Kisa Beek's amusing *Cosy Bears*, in stone.

There are too many paintings to mention here; they range in style from Charles Howard's fine abstraction, *Release*, to Emil Kosa Jr.'s representational *San Francisco*. Most of the things take a more or less middle path between these two extremes, a bit more deeply worn on the side nearest the surrealists; as in Doré Bothwell's *Genesis, Exodus*, wherein the artist sits with an enormous black cat rubbing against her arm, a valentinish nesting bird in her breast, and a flowering paintbrush. Sometimes the path veers sharply toward the green pastures of Primitivism, as in Virginia Paccassi's *Panorama of Vieux Carre, New Orleans*; red brick houses, signs, balustrades, and the varied life of the quarter make a brilliantly colored perspectiveless pattern. There is also much painting that is less conspicuously of a style, but is merely good sound painting done with a contemporary point of view. (At this point honesty compels the statement that there are also a few pictures whose closest relatives seem to be magazine covers and Christmas cards.)

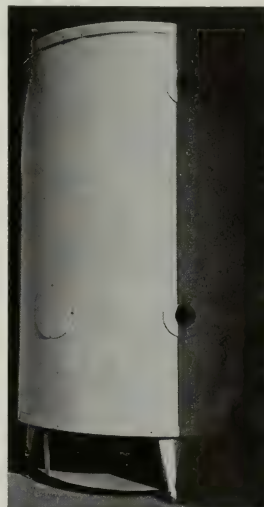
The new Art in War exhibit at the California Palace of the Legion of Honor is very good. This is a collection purchased by the United States Government from material submitted in a contest sponsored by the Office of Emergency Management, in collaboration with the Section of Fine Arts of the Public Buildings Administration. Purpose of the contest was to inform the public, by means of the fine arts, about war activities. Result, a lot of fine watercolors, drawings and prints. There are soldiers waiting in the snow to dedicate a church; men stringing barbed wire barricades; bombers waiting to take off; a fat woman in a red dress seen feet first as she donates

(Continued on page 18)



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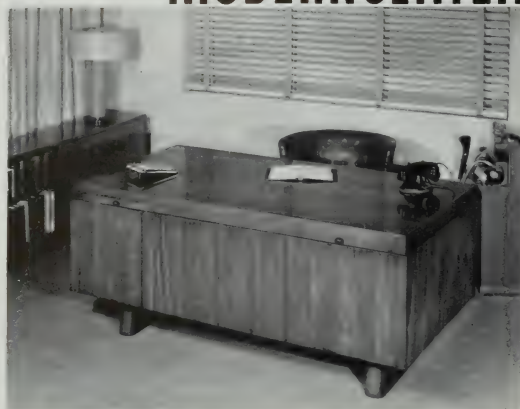
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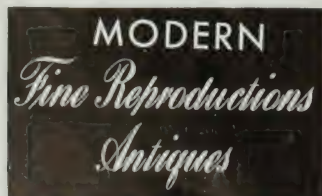
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### ART

continued from page 17

her pint of blood; rows of vegetables in a victory garden, used as a design; blast furnaces and shipyards at night; people working. The show is on its way around the country and is well worth seeing. The De Young Museum is showing a collection called Twenty Five American Paintings from the Revolution to the Civil War. These include still lifes by several members of the Peale family, a sketch by Thomas Sully; a meticulous and charming portrait of *The Hudson River Steamboat*, *Rip Van Winkle* by James Bard; a picture attributed to Edward Savage, *The Cumberland Review*, which is believed to be a contemporary painting of George Washington reviewing his troops at Fort Cumberland in 1794. This picture is more than a little reminiscent of early Italian murals.

There are also several good portraits, a very excellent one inscribed *Sketch by R. Street, Likeness of Himself; A Girl in Red*, done in the unsophisticated forthright style of the American Primitives; scenes and "views," and a wonderful *Pic Nick in the Woods of New England*, a large picture painted with the care of a miniaturist, which shows in charming detail the soberly sportive activities of a large party of people around an extremely well stocked table; apparently in those days a "pic nick" was no mere affair of hot dogs and potato salad. There is a Harnett still life complete with pipes and burnt matches, an astounding *trompe l'oeil*; and *The Old Homestead*, a charming, honest painting of farmhouse, hired man fixing a scythe, master and dog, and a beautiful dapple gray horse, all set in a quiet, unassuming landscape.

Past shows at the San Francisco Museum of Art which should not be slighted were the large one man exhibit of the work of Emilio Pettoruti, abstract painter from Argentina, an eminent inheritor of Picasso's clown and guitar tradition; his things are beautifully painted and felt; Richard O'Hanlon's show of small sculpture, and Genevieve Sargent's paintings. Also, Gump's have been showing a roomful of Rodin's lovely action sketches in pencil and watercolor. The Legion of Honor is exhibiting a group of bronzes by Herbert Haseltine.—DOROTHY PUCCINELLI.

### LOS ANGELES

It is no trick to look into the past and recognize the qualities of art in such diverse masters as Botticelli, Giotto, Vermeer, Cezanne . . . It is something else again to single out from among your contemporaries one who controls the medium of paint beyond the point of mere facility.

In spite of this psychological handicap to perception there is little doubt that the work of Denny Winters, shown in her first large one man exhibit at the Frank Perls' Gallery this fall, places her in that select company which has earned the approbation of colleague and critic. And it is a deserving tribute. The remarkable thing about this artist's painting is the element of completeness which emerges from her manipulation of pigment, carrying with it a maturity that suggests great art. She has achieved integration of form, color, texture and subject with a rare consistency which, in the work of others, is strived for more often than realized. In fact, this quality is so compelling that it has won respect even from those who do not personally like the romanticism of her style.

The low register, jewel-like color, the thick impasto and free brush work of Miss Winters' paintings result in a somberness which at times becomes almost too poignant. Their dominating introspective mood makes many of them museum pictures rather than pieces one could live with too closely. But their rightness is all-pervading. This seems to stem from what might be termed a largeness of conception; a forehand knowledge of essentials, an ability to reject trivia, and a uni-directional drive which does not lose sight of the thing strived for during the prosaic moments of applying paint to canvas. The resultant fluency and apparent ease of attainment, successfully concealing the effort and the struggle to bring into being a work of art, is the hard won triumph of an artist who has learned to wrest from obstinate material the elements of her choice. This is the kind of intuitive interplay of form and content which springs from an innate understanding of the language of paint.

When a compendium of accomplished Californians makes itself felt in the national consciousness, as it at long last is beginning to do, we're likely to wake up to the fact that we're a pretty important somebody. Contributing to the inflation of our collective ego will be the inclusion on that list, and in capital letters, the name Denny Winters, painter.—GRACE CLEMENTS.



## ART LOS ANGELES

An exhibition of paintings, lithographs, and gouaches by Joseph Vogel will be on view at the American Contemporary Gallery, 530 North La Cienega Boulevard, Hollywood, until November 13.

Joseph Vogel, whose first west coast show you must not fail to see, is something new in surrealism. Don't let the word shock you, for this young man is healthily and lustily removed from the neurotic vapors so unfortunately associated with most of the surrealist group. He deals with the world rather than with himself; and he deals with it in something considerably stronger than rose-water and moon-glow. Here you will find sound draftsmanship, vivid color and challenging fantasy focused expertly upon a world which could not be photographed with one-half the accuracy and perception of his paintings, lithographs, and gouaches.

All of which is not surprising in an artist whose eagerness to come to grips with his surroundings has carried him through a Sixth Avenue boyhood to the Spanish Loyalist Army, and finally to the Whitney Museum, Corcoran, New School for Social Research, and Valentine Galleries. You will, incidentally, find fascinating comparisons between his earlier work—some of which is included in the show—and his more recent directions.—DALTON TRUMBOW.

Mae Landry's current show in the lecture room of the public library is well worth seeing. It is not great art; there are no weighty problems of content and techniques to quibble over. But her unstudied simplicity, naive, spontaneity, and sheer joy of expression can be heartily recommended.

## MUSIC

continued from page 16

of pretty, superficial, and too often clumsy Scarlatti performances—I think particularly of those recordings issued by Pessl and by Casadesu.

Of the Handel recordings I know only the earlier version of the *Harmonious Blacksmith*, altogether praiseworthy. A performance of the little piece *Wolsey's Wilde* by William Byrd opens for the first time a true understanding of the Elizabethan virginals music. The album of Couperin, like the Scarlatti album, is available only to a few fortunates, and I have not heard it. A little recording of two Pachelbel *Magnificats* should be in every library of serious music.

One other series of recordings may be set beside the *Goldberg Variations* as a complete and utterly satisfying musical experience, the *Suite in E Minor* of Rameau. Too much forgotten, too seldom played, and when played like Couperin and Scarlatti usually butchered, the music of Rameau resumes in these recordings its historic place. It is time that the *Orders* of Couperin and the *Suites* of Rameau should be played entire instead of being knawn only through a discontinuity of excerpts. To all who have escaped from the narrowness of the concert repertory, I recommend the possession or at least a hearing of these rich recordings.

I have already spoken in another place of one other album by Landowska, the recording of the Mozart *D major (Coronation) Concerto* for piano and orchestra. There is no better Mozart. Persons partial to the nineteenth century perversion of Mozart's music may complain of these recordings; this is the thing itself as it should be played.

About the performance of the Haydn *Concerto in D major* I am less enthusiastic, and having said so much need say no more of it.—

PETER YATES

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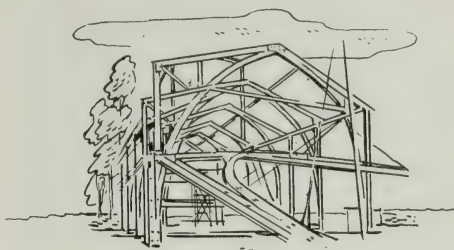
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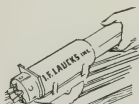
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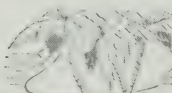
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## ACTION NOW FOR POST-WAR RECONSTRUCTION

On September 26, 1942, at Los Angeles, the Second Annual State-wide Conference of the California Housing and Planning Association adjourned after two and a half days of deliberation and action on problems of immediate concern with regard to housing California's war workers; and on questions of long-term significance to California's total economy.

The answer to the conference challenge—that California must plan now—is found in the resolution and the amplifying statement which were drafted in accordance with conference action.

### RESOLUTION

We believe that democracy can and must solve the problem of making an international mass production economy work, by maintaining high level production and full employment, by achieving high level standards of consumption for all people, and by using the earth's resources to produce an efficient high quality environment. This is the absolute condition, not only of world peace, but also of civilized survival. And we believe that planning and action must begin now if these problems are to be solved in time when peace comes. To achieve these ends, we urge:

#### THE HIGH COMMAND OF THE UNITED NATIONS

To affirm and publicly to adopt a similar positive statement of war aims in amplification of the "Four Freedoms," as an essential and belated war measure; and

To take immediate and comprehensive joint action, in order to plan for reorganization and reconstruction of the world on these principles. THE CONGRESS OF THE UNITED STATES AND THE PRESIDENT To assign the responsibility for stimulating, coordinating, and aiding post-war planning in the United States to one agency; and To develop adequate facilities for national planning out of the nucleus provided by the National Resources Planning Board.

#### EACH STATE AND LOCALITY

To create effective planning instruments *now*, with authority coordinated on a regional basis; and

To make master plans and prepare programs *now* for post-war conversion and development of each region and locality, again within the framework of the national and international purposes and plans. Adequate plans and programs for post-war reconstruction will at all levels include many different concrete aspects, each of which will require separate expert analysis and the closest possible integration with and adjustment to overall economic, social, and land use policy. Specific problems include: transformation of war industries and the stimulation of new enterprise in suitable localities; modernization of the transportation and communication system; the development of power, water and other resources to open up sound opportunities for farm settlement and new industry; a housing program for all income groups; renovation of the building industry; neighborhood redevelopment to eliminate both urban blight and suburban shacktowns; standards for health, recreation and education facilities.

The California Housing and Planning Association proposes to keep its members informed of major developments and possibilities in the whole field, international as well as local, and to take positive action whenever this may seem necessary. At the present time, however, we feel that there are four specific activities in which informed citizens of California can participate most fruitfully:

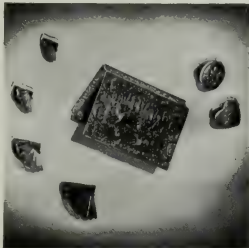
1. Strengthen local planning commissions by increasing their funds, improving their staff, and extending their powers and jurisdiction, to enable them to develop intelligent and realistic regional master plans and to establish effective land use controls;
2. To devise and promote an effective mechanism for redevelopment of blighted urban and rural neighborhoods on a large scale basis;
3. Prepare for a comprehensive housing program to meet the needs of all income groups in rural and urban areas, by publicizing the basic facts, strengthening local housing authorities, and facilitating new types of non-speculative private building enterprise suitable for the development of large scale projects on a neighborhood basis;
4. Participate actively in the Central Valley Planning studies and encourage direct interest and enlightened support in the valley, to the end that cheap power and new irrigation water may result in a more stable agricultural pattern, sound opportunity for farm settlement and new industry, and improved social and civic welfare throughout that region.

*The test for planning in a democracy is the degree of understanding and responsible participation by its citizens.*



# shop-wise

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# notes

## IN PASSING

We need a good, clear, honest, concise and uncluttered statement about Freedom. We need to see and to feel and to understand the social and political mechanics that will implement that statement and make it a reality. The time has passed for purely oratorical commitments to the idea of *world* freedom.

First, what exactly is your idea and my idea and that other guy's idea about it? Certainly, it's a good word. Certainly, it's a strong word. But just exactly what does it *really* mean and how much of that real meaning are we willing to accept? And, very important at this moment, what part of it must we give up in order to save it? If freedom must be denied or limited or compromised in order to accomplish the enormous mechanical job of war, just how and where and when will these so-called necessary suspensions be restored?

"Just what are your intentions, mister, and where do we go from here?"

Just exactly how do we feel about the freedoms of other peoples and just exactly what do we intend to do about them? What is all this talk about "giving" freedom to other peoples as though it were a private possession we are good enough and kind enough to share with the poor and the beknighted? Do we know and do we *honestly* believe, and do we really understand that this curious word means something that does not belong to anyone unless it belongs to everyone? Are we willing to admit that a freedom held and dictated by a people who have won it by force for themselves alone is a truncated and hypocritical idea that does not deserve the dignity of the name?

It's rather important at this point that we review for ourselves the entire history of that pious attitude toward the peoples of the world that came to be known as the "white man's burden." We have at last been made aware of the enormous and beautiful courage of the millions of simple human beings who have fought through agonizing horror to maintain the thing that some of us smugly believe is a gift and an enlightenment that we will bestow upon them. If we have any freedom now, it is because these fellow men have barricaded their native lands with their own bodies. If we are now to strike the final blow against the universal enemy, it is important that we not forget that the priceless time which we were given in order to save ourselves is time bought with the blood and with the lives of those who were forced to fight the immediate battles and to bear the first and terrible blows of the monstrous lie of fascism. We must speak and think of this priceless thing we die for as a "new" freedom—because it must be founded upon principles that are a direct denial of the past.

Certainly, it is not to be a freedom which will permit us to continue the prejudices which we have been passing off as considered opinions. Or freedom to maintain those genteel hypocrisies that made possible the world that Mr. Chamberlain fought so bitterly to maintain. Of that old world and of that bitter past of power and the big stick we say with that gentleman who cried out in Parliament against the leader of the disgusting pious fraud of Clivenden: "In the name of God, go. You have stayed too long."

# THE HOLLYWOOD WRITER GOES TO WAR

BY BEN BARZMAN

Factories which once made automobiles now make tanks. Factories which once made magic stuff that gave my lady's lips their rose petal quality now make bullet casings. Factories that once made typewriters are now making machine guns. Here in Hollywood the factories that once turned out the varied fluff and nonsense that enchanted a nation have now become a manufacturing center for a munition as deadly as any of the rest—words. Words consoling, inspiring, challenging, arousing. Words to make men forget, words to make men remember. Words to make men laugh at their discomforts, and words to make men fighting mad.

Perhaps you remember the writer, and especially the Hollywood writer, as a person being in some not directly understandable way responsible for what you saw on the screen. Occasionally you saw his picture taken accidentally with some star. You remember now—he was the guy that lived out at Malibu, who wore odd clothes, had swimming pools in his back yard, and lived in a fabulous, slightly corrupt world.

Whether or not that world did exist, there is no doubt now that it has passed into limbo.

Within less than a week after our nation had gone to war, there was a spontaneous organization of some 3,000 Hollywood men and women who make their livelihood by writing. They came together not only because they felt an overwhelming compulsion to give their talents and skills to the nation, but because they had by then a notion of the enemy we were facing. These men and women felt, and with increasing clarity as time went on, that this enemy was not the fantastic, half-mad, blusterer most of the civilized world had believed him to be, but a maniac who had brought to his madness the most careful kind of system; who had perverted and distorted every branch of science and thought to serve his inhuman ends. They knew that every instrument that mankind had painfully devised to bring him out of ignorance and want was now being used with scientific ingenuity to suppress and overwhelm him.

And from that knowledge sprang the inevitable conclusion: we, like the rest of the nation, must organize with the greatest care. We must see to it that there is no waste, no duplication. In short, we must organize ourselves as well, and better than our enemies.

That first meeting held by that body of 3,000 men and women was a solemn one. A single agency was created—the Hollywood Writers Mobilization. Through this channel would flow the contributions of all the writing guilds—Screen Writers, Readers, American Newspaper, Radio Writers, Screen Publicists, Screen Cartoonists and Free-Lance Publicists.

Soon, as experience dictated, permanent departments were formed. *Communique* became the official publication. It was the watchdog not only of the Mobilization but of the motion picture industry itself. It acquainted the industry with the government's current propaganda objectives: Our government would like to see more motion pictures about the man behind the man behind the gun. Dramatize and illuminate the role of our worker. Teach him the importance of his work. Our government would like to see pictures promoting a better understanding of our Allies and of our neighbors.

There are other functions *Communique* undertook. It warned that certain commonplace articles would soon be no more. Show how that will affect the lives of our people. Show them how they can do without. Anticipate their problems. Explain, but do it in human terms.

A book review section was held. All current writing which might be of specific interest to the writer was reviewed, and an extensive bibliography was made available. More than anything else, it was and still is the aim of *Communique* to inspire writers to a consciousness of the war and its meaning to their audiences.

To deepen our understanding of our Allies, an Educational Committee was formed. It acts as a committee for the exchange of cultural material between us and our Allies. An auspicious beginning was made in the presentation of Shostakovich's great Seventh Symphony—the Leningrad Symphony. Meanwhile, under the auspices of this committee, Seminars were held with representatives of government agencies. Such men as Nelson Poynter, coordinator of government films, and Nat Wolff, chief of the radio division of the Office of War Information, met with the writers and discussed the government's needs and the writers' problems.

Gradually, the Mobilization became ready to tackle specific undertakings. Morale, a word which suddenly sprang into glaring prominence, became the watchword. What about the morale of the hundreds of thousands of industrial workers, many of them working in large, modern industries for the first time? Thousands of them were unequipped to meet the monotony, the stress, the fatigue that such work necessarily entailed. How could they be reached? We can't go into factories and interrupt production. After work they are tired and want to go home.

The answer was simple. Everybody eats lunch. Every factory has a lunch hour. Go (Continued on page 49)

*Opposite page: A multiple dwelling in Los Angeles, Calif. Richard J. Neutra, architect.*





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(49)  
  
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architect.

A multiple dwelling with careful use of controlled views and of outdoor living spaces, containing two types of apartments: two-bedroom units, and a one-room bachelor unit. This latter one has a social bay with seating arrangement at a fireplace, a bay for rest, an alcove separable by a curtain, another house-keeping alcove separated from the main room by a 5'-6" high shelf unit and a movable flexible screen. Also there is a small bathroom and ample cupboard space, and an outdoor covered porch.

The lower two-bedroom apartment, reached by a well-separated entrance, has a large living room with dining bay. Its amply dimen-



KELTON APARTMENTS



sioned, roofed front terrace connects with a private patio. Its large windows look over pine tree tops and far-away hills. A carefully laid out kitchen and utility bay with ample cupboard space, two bedrooms and a bath complete this lower apartment.

The upper one, reached by a thoroughly segregated exterior stair, has a similar arrangement with an addition of a fireplace in the living room and a large terrace off the second bedroom. The magnificent view from this upper apartment is utilized to full advantage. The walls have washable sanitas finish, the dining bay a Philippine mahogany wainscot. Metal sash, continuously sliding curtaining from Kirsch metal curtain tracks, flush surface, hollow core doors, white metalnosed drainboards, Schlage locks give durable quality to interior finish.







A MULTIPLE DWELLING  
IN LOS ANGELES  
CALIFORNIA  
BY RICHARD J. NEUTRA  
ARCHITECT



Photographs by Julius Shulman





## HORTICULTURAL CENTER

Photographs by Julius Shulman

**OWNER:**  
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**LOCATION:**  
San Francisco, California

**DESIGNER:**  
Raphael S. Soriano

**STEEL FABRICATION**  
Latistee Corporation of California





This steel, glass, and cement structure is situated in a fine eucalyptus grove between two boulevards. The store, with its large wall of glass and its display of garden materials, is in the midst of trees and flowers. The plant nursery has been designed to become a part of a larger future development, and its purpose was to house an organization supplying gardeners and growers with seeds, plants, and flowers of all kinds. The problem called for an efficient and adequate nursery which would offer the necessary protected space and enclosed areas, avoiding the use of the usual clumsy approach to such projects.

"Plant bars" have been specially designed, 8 feet long by 30 inches wide, topped by lath to protect young plant crates. Clear glass facing north acts as a windbreak. Each bar has 50 cubic feet of storage space, thus eliminating the necessity of storage shacks throughout the garden.

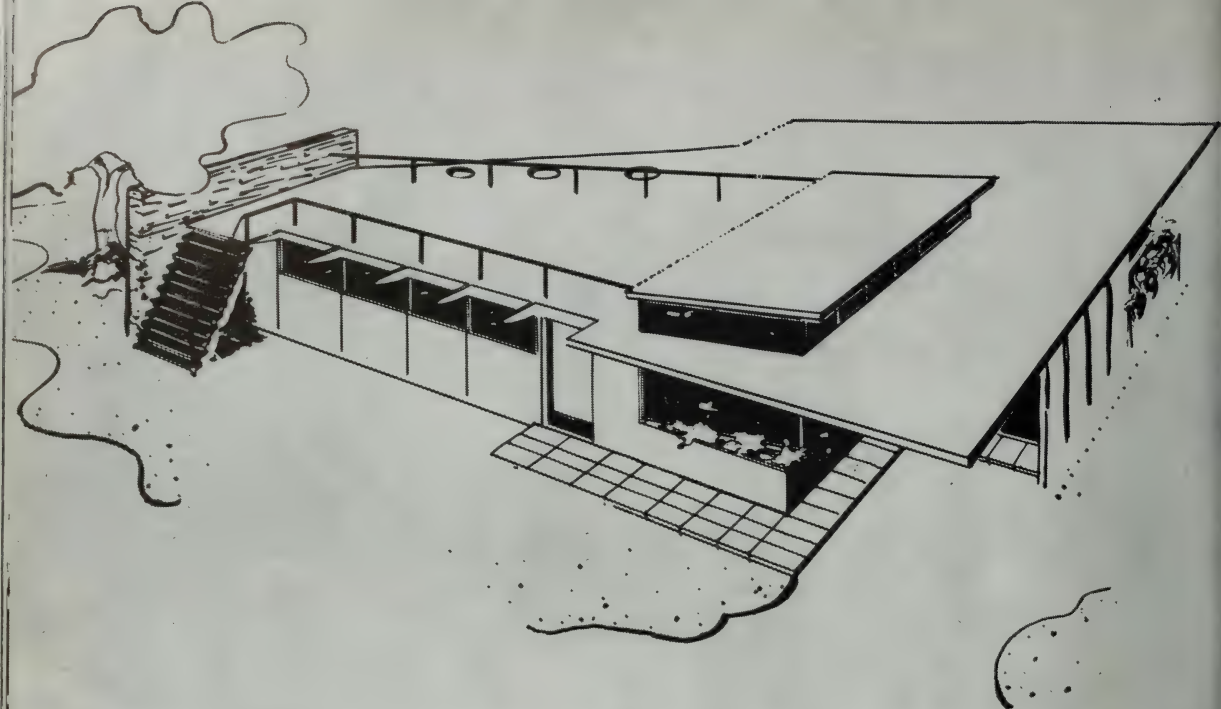
The construction is of light steel which was more suitable due to requirements



for large open spaces and the excessive wind load on the 250-foot glass windbreaks. These glass walls rest upon an especially designed floating concrete foundation, since the entire area is filled ground. It was necessary to reduce the use of critical materials to a minimum, and only 6½ tons of steel columns and 6-inch and 8-inch joists, angles, and latisteel walls were used to cover an area of 9,000 square feet of lath house and 1,200 square feet of store space. The walls were prefabricated and shipped to the site. The entire steel skeleton, including the lath house (all electrically welded) was erected in less than a week. The building is designed in modules of 12 feet which made it possible to build without the need of supervision.

All the steel is painted with a weather-resistant metallic paint in Chinese red. The 2-inch cement on the building is treated with waterproof luminal light gray. The south elevation and a part of the east elevation consist of blue plate glass. In addition to its exquisite color and its usefulness as a windbreak, this glass softens the light on sunny days and makes the cloudy sky appear blue.





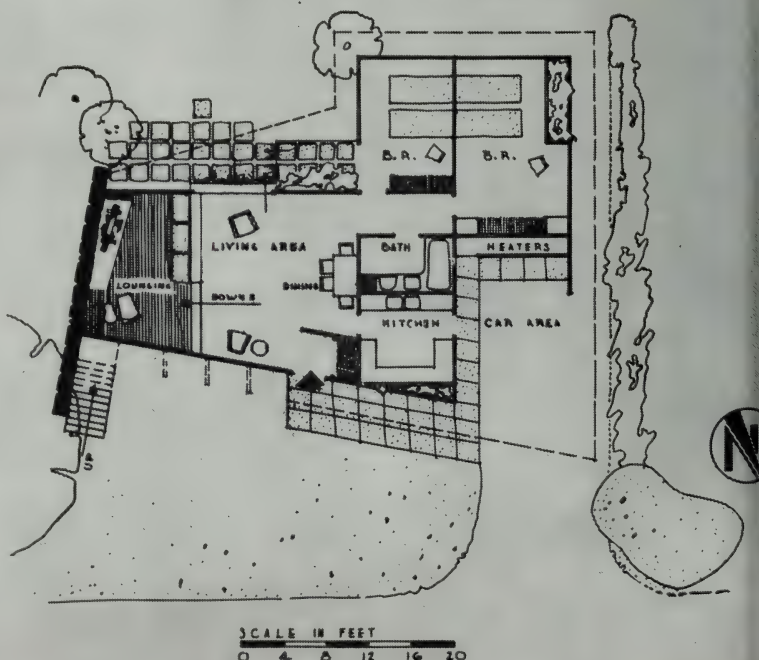
## NOTE FOR TOMORROW

In 1939 this house would have been a \$4,000 house, but some day, when the wars are over, it will cost around \$2,000. Its walls are prefabricated light metal sections with stressed-skin coverings on the outside, similar to airplane wing construction, and plastics, composition boards, or light wood veneers on the inside. Alternating metal wall and roof sections are bolted together, and can be unbolted for expansion as the family grows, or dismantled if it wants to move.

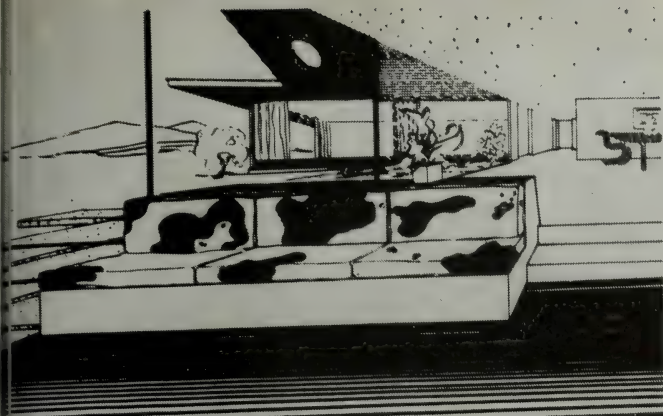
It's a free and easy house, and as we see no reason why the prefabricated house of the future should resemble barracks for soldiers or row housing, for defense areas, we first put up a great stone wall and build the house against it. One section of the living room steps down into a brick lounging area which is flanked with cases for books and centered around the long, low fireplace in the stone wall.

There's plenty of space here—the sliding glass (or plastic) walls facing the garden slide plenty to open everything up, and there's plenty of light—clerestory windows above the roof light kitchen, bathroom, and hall. Bath and kitchen are an integral "packaged" prefabricated unit. The car area is convenient to both entrances. The stairs running up the stone wall lead to a sun terrace on the roof.

This isn't everybody's house; it isn't meant to be. The house down the street or over the hill will be quite another thing. But they will all have one thing in common: their parts will be mass-produced in large sectional modules, light steel as this design indicates, plastic woods or other workable structural materials; and their designers will be working with greater freedom than ever before.







## MARIO CORBETT, DESIGNER

Below: Design detail of joining of upright prefabricated panels, showing the bolting of alternate panels. Interior finishes are applied by means of friction nailing, also shown. Roof assemblies are similar with all steel joinings made in black gum steel seal.

1. Friction nailing strip for applying interior finishes.

2. Z-bar metal studs at 4'-0" center to center.

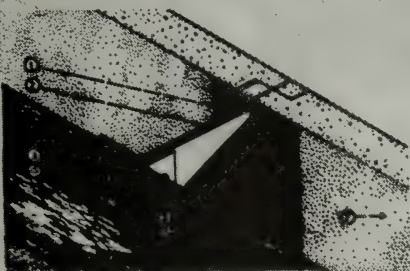
3. Bolts attaching alternate prefabricated sections.

4. Exterior-stressed steel skin of panels.

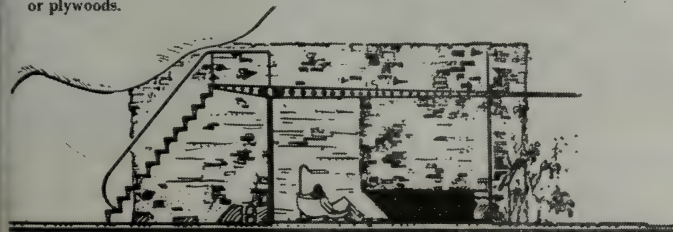
5. Rivets attaching structural prefabricated sections.

6. Exterior stressed steel skin of panels.

7. Interior panel boards—acoustical, plastic, or plywoods.



CROSS SECTION: CONTRAST OF LIGHT METAL CONSTRUCTION WITH TEXTURE OF NATURAL FIELD STONE



The projected study of a method of prefabricating the structural units and equipment for the small house is a logical avenue of experiment at this time, in that such a process would offer a particular contribution to the solution of peculiar economic and social problems which will arise with—or are awaiting, and in part constitute—the peace:

1. CONVERSION OF WARTIME INDUSTRIES. A PROBLEM: While many noteworthy contributions have been made to prefabricated wood housing, little attention has been given to the possibilities of light-metal prefabrication which, aside from having inherent qualities of its own to recommend it as a housing medium, bears as well upon the conversion of America's mammoth wartime industries—namely, aircraft and metals.

The aircraft industries alone have created a veritable army of hundreds of thousands of highly skilled metal craftsmen, which by now far outnumber America's carpenters. America's steel industries, which supply the materials of the aircraft factories, will soon produce over 100,000,000 tons of steel per year, and aluminums and light metals will be available in heretofore undreamed of quantities.

Inasmuch as it is at once apparent that a sudden cessation of demand for the war materials produced by these industries would result in a major fracture in a large part of America's social fabric, a consideration of possible conversions must be considered essential as a guarantee to labor and national equilibrium.

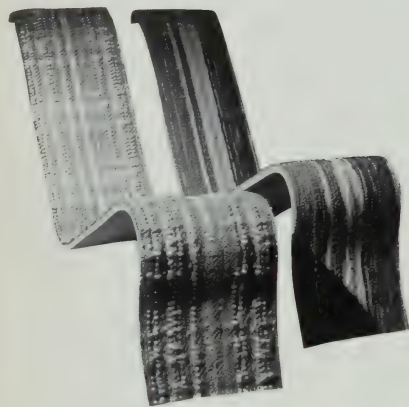
The post-war housing need might be one bridge to the gap, and inquiry to date would seem to indicate that the aircraft industries' techniques, materials, equipment and personnel would be applicable to the mass production and distribution of light-metal, prefabricated architectural units for peacetime housing.

Presumably, our part in the war is motivated by the contention, among others, that men shall be free from want. Certainly, adequate shelter is one of the implications of this promise. With one-third of the nation declared "ill housed" in 1936, the housing problem was submitted to considerable attention and study. With the war, however, other problems have become more immediate, and a unified national housing program must await the peace. Meanwhile, however, the industrial impetus of the war has created new industrial centers (many of which bid to become permanent), and, therefore, new housing problems, which will require special consideration, and which tend to make the housing problem even more acute.

On the other hand, we have made amazing technological strides, and our capacity to produce and maintain housing facilities has increased enormously. This fact predicates the possibility of planning, for the first time, in terms of maximum housing standards on a vast scale, and it is assumed that mass production and prefabrication will become the logical approach to such a program.

A method of construction requires considerable experiment and study. It must also be presumed that progressive study of revision in aircraft engineering will be essential to the development of the structural system.

Once the structural system is established, it must be studied for flexibility as a safeguard against the barracks-like uniformity which mass production has implied. Prefabricated units and equipment must be so planned that they will be adaptable to variable climatic conditions, sloping or level terrain, workable for all manner of compositions of space, and capable of affording designers the same freedom they have had heretofore under the "custom-built" system. In short, if it is to prove valid on grounds other than its economic inevitability, fabrication must be pliable to any and all local and personal conditioning factors, in both a functional and an aesthetic sense.—MARIO CORBETT.



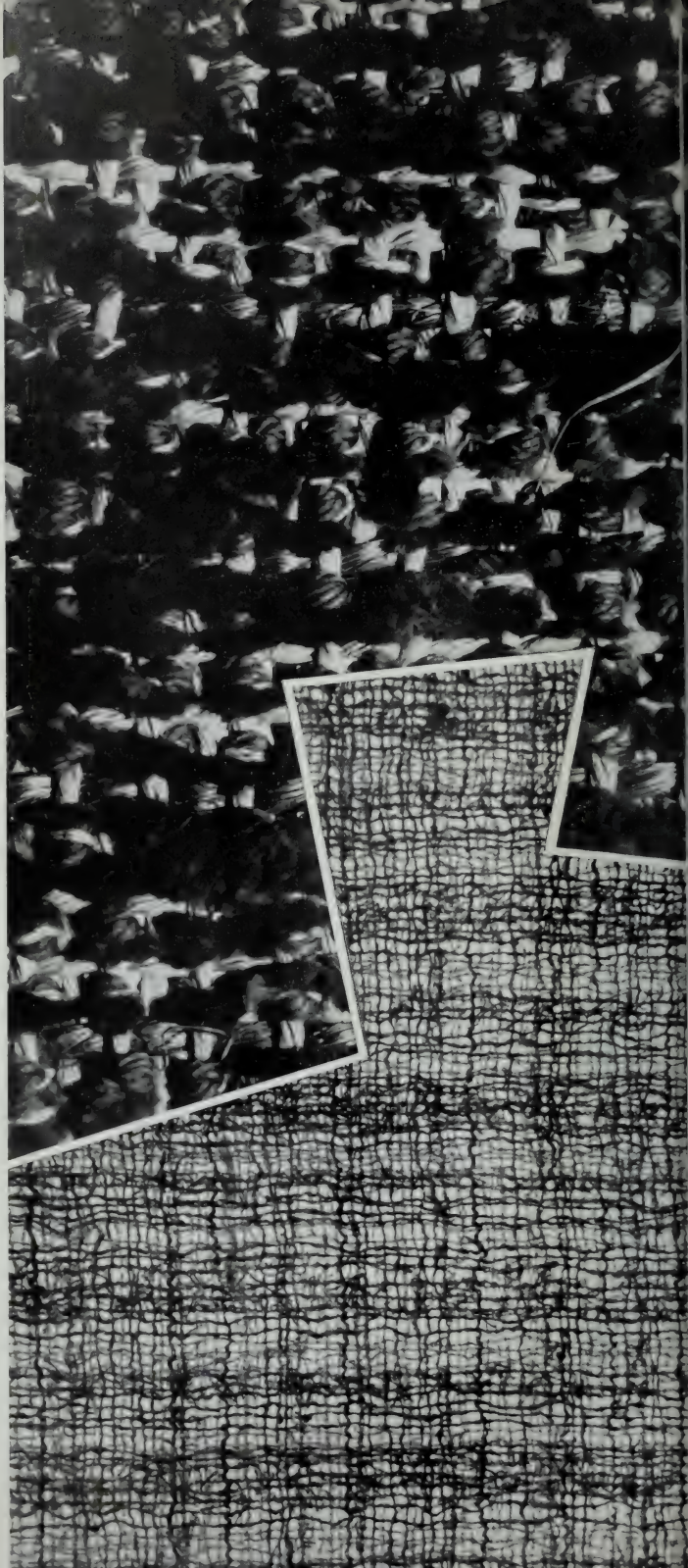
# TEXTURE COLOR AND QUALITY

is what we need in textiles today. For tomorrow we need closer collaboration between architect, manufacturer, and designer. And above all we need to use the next few years in preparing ourselves for the post-war period and for the enormous demand there will be for textiles everywhere.

The situation in the weaving field has changed rapidly in the last few months and the textile designer is surrounded by new limitations in addition to those already existing. The world has changed overnight and a reorientation is necessary.

There is an intense and great satisfaction in working with a good architect—in using your media as part of his palette, in submerging yourself in perfect understanding of the problem and the personalities involved. But extensive private building is no longer possible and in housing we still have not arrived at the point where the textile

EXPERIMENTS IN MATERIAL, COLOR AND QUALITY—MARIANNE DUSENBURY. PHOTOGRAPHS: COURTESY CRANBROOK ACADEMY OF ART





artist can partake in the planning. Unfortunately, it is questionable if this goal could be reached during war-time.

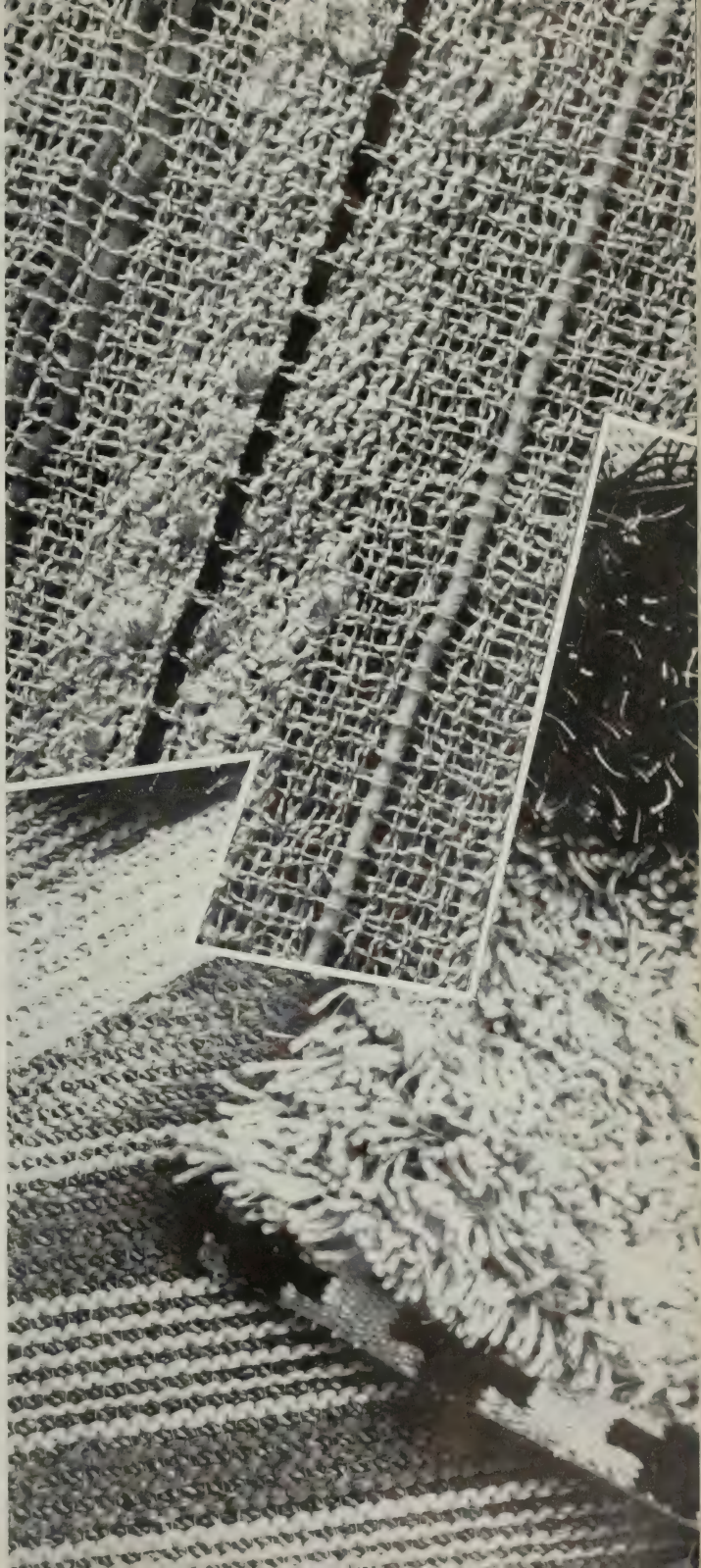
There are new government decrees that add limitations, but they help greatly in the fight toward an enduring quality and a reasonable price in textiles. O. P. A. has cut the top and the bottom range in textiles, eliminating the inferior qualities not worth their money along with the very expensive high quality goods for the duration, thus restricting the production to good serviceable qualities in the medium price bracket. There is a cut in the number of designs allowed on the market, which fact might induce an enterprising and far-seeing manufacturer to go outside the "trend" in this small percentage of his output and experiment freely in the few materials available, in the reasonable hope of selling more because of a fresh approach and news value in an otherwise fairly static field. This means to the manufacturer the use of non-essential materials, the risking of capital, and added work and ingenuity. To undertake it there is needed a larger vision and greater courage than has been witnessed in peacetime. However, it is being done in some instances—and profitably so—and should be encouraged everywhere. Also the scarcity of materials and the limited range of colors have to be taken into account.

The situation is far from black and holds a tremendous challenge and an all-important responsibility for the textile industry and the textile designer alike. It is of the greatest future importance to use this enforced breathing spell to the best advantage. Every ounce of willpower, ingenuity, and talent should be turned in the right direction—to prepare for a post-war world to come, with a factual clear-headedness and an of-the-day approach to the new situation that will inevitably arise.

Many big concerns have already devoted one department to nothing but work for the post-war period, experimenting ceaselessly, utilizing new ideas, planning and probing. It is of the utmost importance that the textile industry should do the same. If a common center and experimental depot, with a staff of manufacturers, merchandisers, technicians, chemists and designers could be established at once, valuable time and money could be preserved. There is much to be done: research in color and dyes, research in textures, in new yarn constructions, research in never-before-used raw materials. In color a completely new range might be developed along with a greater freedom of using it. We need colors, clean, pure colors, as accents in a mass of quiet, soothing natural shades. If chemical supplies are exhausted, American ingenuity must be able to turn the old vegetable dyes back into circulation in a commercially acceptable way. In textures very much more could be done. Different yarn constructions could change the picture completely. It must be possible to carry cotton, wool, linen, and jute much farther than now. There are infinite possibilities in the synthetic field. The whole merchandising approach to textiles might be changed. A better quality would prevent the quick turnover and at the same time add a much less dated product than the textiles of today and yesterday. Actually, the picture is highly encouraging.

There are great hopes for the future—that from the inevitable static situation in the textile field today a new sense of values will grow—an appreciation of enduring quality, a better understanding of and collaborating on the problems by manufacturer, merchandiser, buyer, and designer alike. Hopes for more interesting processes in materials, for new discoveries in fibers, and for greater freedom in design. Hopes for a fresh and unbiased start.

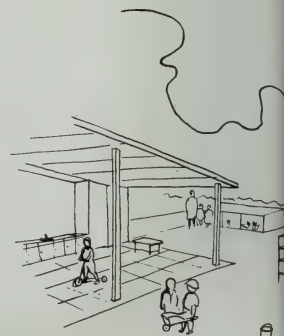
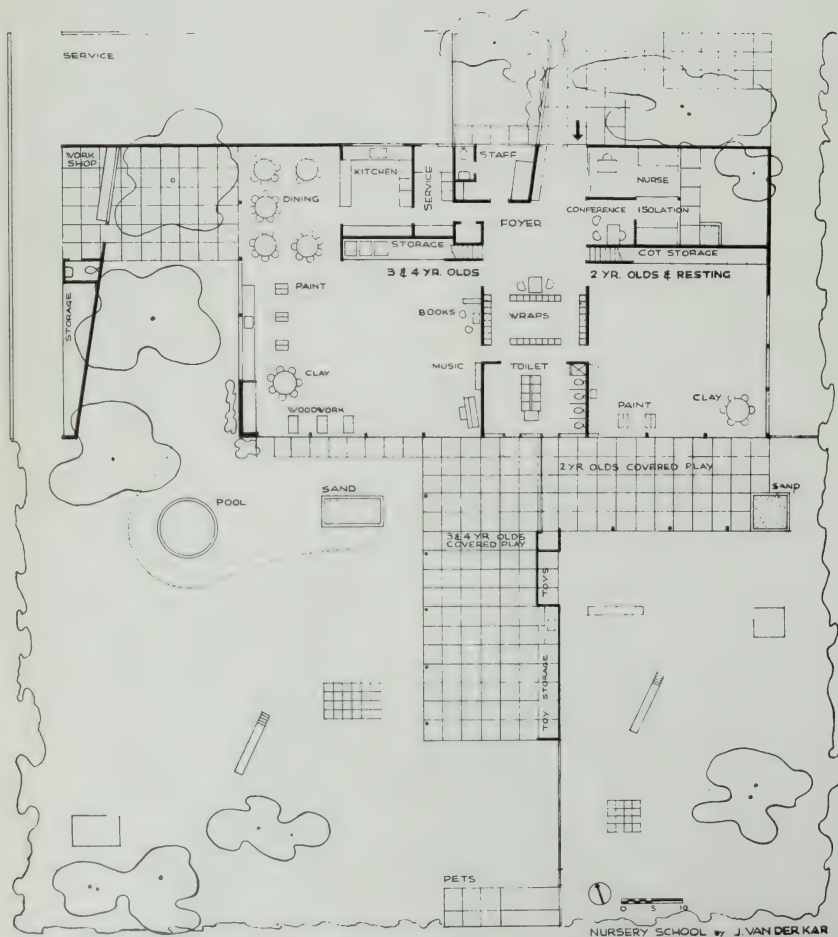
**MARIANNE STRENGELL DUSENBURY**





## nursery school for 30 children

Josef Van der Kar





The problem of nursery schools, like any other architectural problem, demands a complete understanding of the activities that occur in the finished building. It has been noticed that in spite of the advice given by educators, many nursery schools are inconvenient to child and teacher. Some of the major faults one finds are complicated hall systems, difficulty in teacher supervision of activity, no direct toilet connections to either sleep room or outdoor play, and inadequate activity space. This can be attributed to the lack of understanding planners have of the essential philosophy and curriculum of the nursery school, though numbers of excellent textbooks and pamphlets on the subject have been published.

The following is a skeleton outline in which the first column, explaining the daily routine, is balanced on the other by the architectural demands of that routine. Essentially, the teacher supervises and guides the development of the child to assure the following: Objective adjustment and responsibility to the social environment; an uninhibited expression in the arts and crafts; early self-dependence in the mechanics of living such as eating, dressing, toileting, and an unimpeded approach to the essentials of education—reading, writing, etc.

## DAILY CYCLE

1. INSPECTION (for colds, contagious diseases)
2. PARENTS' CONFERENCE
3. REMOVAL OF WRAPS
4. TOILETING
5. ACTIVITY
  - a. Two-year-olds (separate from 3 to 4 year olds)
    1. OUTDOOR
    2. INDOOR
  - b. 3 and 4 year olds
    1. OUTDOOR
    2. INDOOR
6. MIDMORNING JUICE
7. REST
8. LATE MORNING PLAY
9. TOILETING AND REST
10. LUNCH
11. TOILETING AND SLEEP
12. AFTERNOON ACTIVITY
13. CLEANUP
14. TOILETING AND WRAPS
15. PARENTS' CONFERENCES
16. DEPARTURE

## ARCHITECTURAL PROVISIONS

NURSE'S OFFICE—Space for cot, records, scale.

ISOLATION ROOM—Used for sick child. Also used for discipline. Outside play space, connection to nurse's office.

CUBICLE—For head teacher. Space for desk, chairs, and files.

FOYER—For parents' gathering and waiting.

A bulletin board and tack board for pictures; benches and chairs with a table for books.

CLOAK ROOM—Individual coat recesses, space for overshoes below, extra clothing above. Children generally sit on floor; low dias could be provided.

TOILET ROOM—Accessible from play rooms, sleep rooms, and outdoor play spaces. Water closet and wash basins at proper height to insure independence. Individual towel hooks, tooth brush, comb, and cup holder. Provision for removable tabs. No door to water closet compartments; shower, laundry tray for light washing. If extensive laundry operations are required, service porch with Bendix washer is used.

All spaces simple in outline and continuity for ease in supervision of activity.

One teacher to five children.

Paved, covered play space; sand box, toy storage space, sink, and drinking fountain. Lawn and shade trees. Provision for outdoor equipment and ramped boards, slides, play house, etc. Use same pet cages as three and four year olds.

Main space for toys, block building, and rhythmic activity. Provisions for clay work and painting, with convenient sink. Specialized storage cabinets.

One teacher to eight or ten children.

Paved, covered play space, woodworking facilities, toy storage space, drinking fountain, sink, lawn, shade trees, pool with spray, sand box shaded when desired. Provision for outdoor play equipment—slide, jungle gym, balancing board, etc. Play house and pet cages. Separate large muscle activity from quiet outdoor activity. An added grotto could be enlarged as an air raid shelter.

Main area (50 sq. ft. per child ideal) for block building, rhythmic and dramatic play. Provisions for woodworking, clay work, painting, nature study, reading. Ample storage space for each activity.

Kitchen fully equipped. Low service counter over which children can help. Service porch. In this solution the two-year-olds' indoor space is used as the sleep room, about 25 sq. ft. per child. Adequate and convenient storage space for cots and blankets. A specialized room for sleep with canvas partitions would be ideal.

Adequate dining space, though play space could be used if necessary. Round table, five to six children and teacher to each. Outdoor dining space desirable.

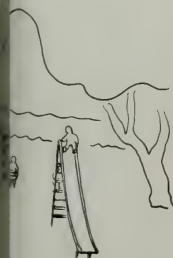
Provisions for parent and teacher observation of children without the children being conscious of the fact has been made with balconies. The seats are stationary and view obscured from below with wire screening. A two-way mirror in door is a less expensive substitute. Staff room and toilet with own outdoor space has been included. This is seldom found, though rational school environment should not stop at five-year level.

Service space with workshop for maintenance man (or men). This workshop of sufficient scope and conveniently accessible for parent and teacher craft activity and relaxation.

This solution could be used as a nursery school residence, to which a fireplace could be added. Removable canvas divisions between cots might be an added necessity.

In case of air raid alarm, the foyer and cloak room make an interior protected space with kitchen and toilets convenient, glass areas being paneled off.

This plan is not put forward as a standard plan for nursery school. Particular demands, such as larger groups of children, incorporation into a housing project, or a community center, will naturally alter certain aspects of the problem.







# Ceramics



One's approach to pottery is two-fold: first there is the struggle for perfection of form and, within it, the constant consideration of glaze. One searches for new textures and colors; one chooses from the endless variety that can be achieved by the thousands of formulas

and the thousands of possible variations. For commercial ware, of high fire, there are definite specifications to be observed in order to achieve a dependable hard surface that will withstand daily use. Rare textures and colors can be used only for special purpose pieces.

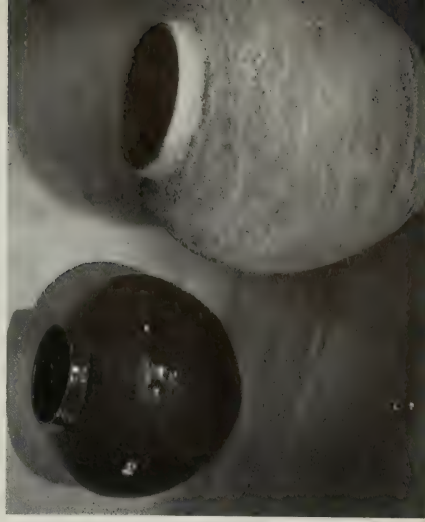
These glazes are usually fired at low temperatures and are generally soft. In character they can be transparent or opaque, matte or glossy, alkaline or acid, raw or fritted. Even though one pays respect to the science of chemistry by carefully weighing ingredients

and keeping records of their behavior, it is sometimes best to avoid inhibitions about the "right thing to do." Obviously, this often gives headaches to trained chemists, though it is my feeling that we are all justified in approaching the circumference from a different center. Although a glaze may be full of bubbles and holes, one feels permitted to experiment if beautiful color and texture is the result. One tries to achieve the deep wet blue of the sea or the glis-

tening hot gold in melting glass. Needless to say, one seldom accomplishes perfection, but like the gambler after rainbows, once the first disappointment is endured, one tries again and again and again

tries again and again and again

BEATRICE WOOD.



Today's crisis belongs not only to the present. It belongs to the future. It will be carried down into the future in the minds and souls of today's children. They are tomorrow's men and women. We know that what happens during the early years of a child's life vitally affects his growing personality. It lays the shape for the kind of citizen into which he will grow. Too great frustration or unhappiness during the early years warps the personality. Children need to be fed when they are hungry. They need shelter and warmth, and adequate health protection. They need to be given a safe place in which to feel that they belong. They need a knowledge that certain grown-ups in the world have their interest deeply at heart. They need steady love and affection. They need to be active and "doing." Lacks in these fundamentals cripple the growing personality. Such lacks may lead to delinquency, to fearfulness, to intolerance, to subversiveness, to unreasoning revolt, to all kinds of mental aberrations. Far too frequently they lead to the kinds of characteristics that militate against a healthy participation in the democratic way of living. These things we know. And yet we are still too frequently hiding our eyes from what is happening to our youngest children all over this vast land of ours. In our war effort we too often leave out

## WOMEN MUST WORK. SO WHAT OF THE CHILDREN?

BY DOROTHY W. BARUCH, PH. D., PROFESSOR OF EDUCATION, WHITTIER COLLEGE. SPECIAL CONSULTANT, REGIONAL WAR MANPOWER COMMISSION

the defense of the children who will later carry on whatever we now defend for them. All over the country people have migrated, not to harvest the crops but to produce the wherewithal for war. It is estimated that over two million *married* people have been involved in this movement, trekking to places where war industry has held promise of employment. Most of them are young. Most have young children. Towns and cities have bulged with the strain of their in-migration. In 'six months' time one town had sprung from 900 to 8,000 inhabitants; another more than tripled its population. Housing problems have increased apace. The trailer serves as one-room dwellings to thousands. Outside one city the trailers of in-migrant ordnance workers stretch along both sides of the highway for sixteen long miles. There is no more than two feet of space between any two trailers. Water is scarce—too scarce for even ordinary cleanliness. Similar scenes could be painted in many places by the modern artist after the sordid touch. Dwellings, when available, are closely crowded. Increased problems of public health are a natural outgrowth of such conditions. One city was, at the beginning of the influx of workers, well equipped from the public health point of view to take care of 200,000 people. But when, in a few months' time, its population jumped to 300,000, its health facilities lagged, creating, among other conditions, many grave hazards to the welfare of young children. In another town, several deaths of small children have been reported as direct outcome of lacks in sanitation. *Children need decent shelter and warmth; they need adequate health protection.* But the young children of the industrial migration have been lacking in these.

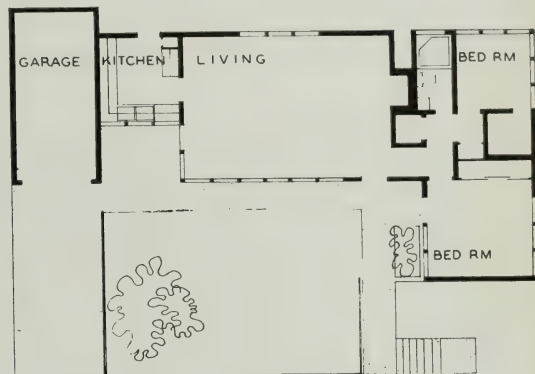
*Children need to be active and doing.* If they have no healthy outlets, they will find unhealthy ones. Children of school age—lacking decent recreational facilities under adequate supervision in the after-school hours—are pelting cars with stones to pass the time. They are raiding and pilfering and worse. The well-publicized rise in delinquency attests to the crying need for proper after-school care. But for the younger children, conditions are no better. *Children need to be active and doing.* And yet here are young ones chained like dogs to the outside of trailers or locked into the small space of a car or a room while their mothers work. Scarcely anywhere in congested areas has play space been provided. Behind the trailer camp there is the railroad track. In front of the row of small shacks there is the highway. These are the playgrounds of countless children. In the dirt under trailers, that is where many play.

Present trends in the employment of women complicate issues still further. By the end of 1943, according to Paul McNutt, war manpower chief, eighteen million women will be at work in essential war or civilian jobs. One out of every three or four housewives will no longer remain housewives. They will have joined the ranks of the nation's working force. The preferred age in war jobs is from twenty-one to thirty-five, the ages at which women are apt to have young children. Already women are being used on production jobs which were considered men's work.

Side by side with men, women are already working in shipyards. Dressed in leathers or jeans, with heavy shoes and grotesque headgear, they can scarcely be distinguished from the men. Together with the men, they are burning and cutting into the steel sides of giant ships soon to glide smoothly down the ways.

Women are making precision instruments, instruments for artillery opera- (Continued on page 50)





This small, simple house is designed on the basis of an open and free plan ideally suited to the accommodation of a small family. The house is planned around a large central living room which opens through blanket windows upon a spacious front terrace effectively walled in from the street.

An efficient kitchen serves directly into the eating section of the principal room. The larger of the two bedrooms opens out upon the living room terrace. The smaller bedroom, next to the bath, has two walls of windows.

The interior finish has been kept severely simple. Large rolling blinds fitted over the living room windows are used in place of curtains and drapes. Between the living room and garage there is a recessed living porch which can be served through one of the kitchen windows and is used as a protected outdoor dining space. The exterior is of plaster and wood.

The simple uncluttered plan achieves a feeling of spaciousness that is unusual in a dwelling of this size.

# cal. 4109



Photographs by Julius Shulman



This project, now being completed in the San Pedro shipbuilding area, is important in the war housing program in the West in that it marks an emphatic change-over from the former single family unit in war housing to the dormitory-type. In this manner there are positive indications that it will be possible to provide more war housing faster with less expenditure of man-hours and scarce building materials than has been the case heretofore. The result is an efficient, well-

ARCHITECT: Lewis Eugene Wilson

LANDSCAPE ARCHITECT: Fred Barlow

CIVIL ENGINEER: Harold A. Barnett

MECHANICAL ENGINEER: Robert M. Storms

ELECTRICAL ENGINEER: Clayton T. Gibbs

GENERAL CONTRACTOR: Zoss Construction Company



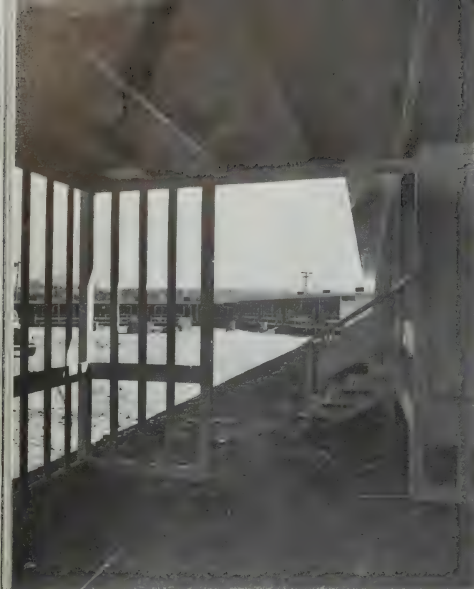




planned and well-built "hotel" for 5,000 to 8,000 war workers. Despite dormitory arrangement, the project is not unpleasant to the eye. The project carries further importance in that it has been furnished throughout. Again, this is a departure from the former practice. Throughout in the construction of the buildings the best of materials were used—redwood for all outside covering, plywood for all corridors and interior rooms, Marlite "War Panels" in all service rooms. It is highly probable that these buildings will be put to good use long

after the immediate war need for them has passed. In addition to small simple rooms which are designed for nothing but sleeping and dressing, the project includes a set of community buildings around which the other buildings have been erected. These community buildings will house an assembly room for lectures, motion pictures, plays, etc. There will be a library and reading room. The assembly hall also will double as a game court. Provision has been made for a cafeteria, which has six dining rooms.





## B A N N I N G   H O M E S



A WAR HOUSING PROJECT for the Housing Authority of the City of Los Angeles, acting as agent for the Federal Public Housing Agency, San Pedro, Calif.  
George Allen and W. George Lutzi, Architects  
E. C. Nesser Company, General Contractor

This is one of the largest of the war housing projects in the San Pedro shipbuilding area. It will house a maximum of nearly 7,000 war workers and their families in 2,000 living units. It is composed of 219 buildings which occupy a 156-acre tract. Although the buildings are of the dormitory type, each living unit will have cooking facilities and shower and toilet facilities.

There will be 1,488 two-room units, including a living room, bedroom, shower and toilet, each one suitable to accommodate four. The remainder of the 2,000 units will be one-room, with shower and toilet facilities. The two-room units will have, in addition to a bedroom, a studio couch in the living room, thus providing sleeping accommodations for four. These living units differ from other types of war housing in that they will be adequately furnished. This addition will relieve workers of the problem of providing their own furniture and will allow them to become adjusted quickly and easily in fresh dwellings.

In addition to living quarters, the project includes an administration building, a recreation building (in charge of a full-time recreational director), and a 500-seat auditorium. Carefully located throughout the project are community utility rooms where occupants will be able to do their own washing, and in which there will be ample storage lockers and similar conveniences. Also, buildings have been provided for stores and other community necessities. An unusual service provided is complete medical and surgical care for occupants, including obstetrical services. This is provided through California Physicians' Service. This service includes hospital care. It is an effort on the part of the Housing Authority to assure the good health of war workers and their families.

Construction on the project is simple and incorporates a number of innovations which made it possible to save a large quantity of vital materials as well as thousands of equally vital man-hours of



# products & practices

labor. Architectural design is uncluttered and the buildings and their arrangement conform pleasantly with the rolling, hilly nature of the site. The wide area over which the project is spread avoids any semblance to "barracks," and will make possible attractive landscaping.

Of particular interest from the construction point of view is the use of gypsum board for exterior surfacing. This material replaced wood siding, stucco or brick—or other more scarce materials—for more vital war uses. It is easy to handle and produces a pleasing and substantial appearance. When it is painted it gives the appearance of wide paneling. It is sturdy and impervious to the weather. The project now is in its last stages of construction and is to be dedicated formally on Sunday, November 15, at ceremonies to be held at Wilmington Hall, another large project in San Pedro. These two projects together will provide living units for approximately 12,000 war workers and their families in the San Pedro shipyard area.

## DOOR MANUFACTURERS "PREFAB" HOUSE

Bringing to the prefabrication field the woodworking experience gained in more than 25 years of mass-production of doors, three great Pacific Northwest plywood and door manufacturers have toiled parts of their plants to assembly lines for house sections. Perhaps the one advantage the door manufacturers have over all other firms which have entered into house "manufacturing" is that they have an accumulated knowledge of production with wood, plywood and glue—the three components that go into making the house sections. These things go into doors, too, and each plant has a capacity of thousands of doors a day; these firms have ample capital, equipment, plant facilities and skilled workmen for large scale production of house sections built to exact specifications. The companies are Wheeler-Osgood Sales Corp. and Buffelen Lbr. and Mfg. Co., both of Tacoma, Wash., and Harbor Plywood Corp.-Acme Door Co. of Hoquiam, Wash.

Basic material used in this system of shop-fabrication is, of course, fir plywood. The stressed-skin principle with plywood glued to both sides of light framework is followed. The new system was developed by Kem Weber, Los Angeles, Calif., designer, and utilizes pre-built panels of walls, roof and floor large but light enough to be handled easily by two men. The first house was erected at Tacoma by March Construction Co.

As designed, the house is the type that can answer the critical housing need for war workers and can be erected as single or multiple-unit dwellings. Also, the panels can be formed into dormitories or commercial buildings. The structures can be erected as permanent homes or buildings or be made demountable for post-war movement and re-erection. Manufacturers are looking to the post-war market for stock house sections.

The one-family home, as developed by Weber, can be erected by two carpenters and a helper in a day and a half. (He prefers careful handling rather than record-shattering speed even though he believes erection time could be cut further.) Finished in another day or two it would be ready for occupancy only four or five days after the ground is cleared for the foundation. Cost complete with exception of the lot is only about \$2,200 when erected in quantity. Weber has contributed at least two developments to prefabrication. First, the roof is supported by a single box type girder built of plywood. It extends from front to back of the house, is supported at three points and provides a slightly pitched roof. This girder will accommodate most of the electric wiring and acts as a duct for distribution of both heat and ventilation.

Second, the designer has placed emphasis on interior room arrangement and built-in features to pack livability into every square inch of the 24 x 30-foot floor area. Here are the room sizes of the four-room structure of functional design and simple architecture. The living room is 16 x 11 and opens into the dinette section of the kitchen. The kitchen is about 12 feet square, with the dinette section and a small utility area taking part of this space. One bedroom is 14 x 11; the other 12 x 10. Bathroom is ample with full-size tub.

Built-ins which come as standard equipment with the house include the table and dinette bench, ample kitchen cabinets, storage space in the utility room, living room cabinets and shelves and bedroom closets and drawers.

Crux of the Kem Weber system of construction is the factory fabrication of roof sections 4 x 8 feet, wall sections 4 x 7 and roof panels 4 x 12. These are made by gluing plywood to either side of the framework so the plywood becomes part of the load-bearing structure.

For outside of exterior wall sections 3/4-inch exterior (waterproof) plywood, bonded with synthetic resin adhesives, is used. Interior finish is of 1/4-inch plywood of the regular moisture-resistant grade. Floor panels are formed with 1/2-inch panels on top of the joists and 5/16-inch plywood on the under side. The roof sections are of 5/16-inch plywood on top of the rafters as a base for finish roofing and 1/4-inch plywood underneath.

Extra insulation for exterior walls, roof or floor is installed at the factory merely by inserting blankets as sections are fabricated. The original house has blanket insulation in roof and exterior wall sections. A sealer coat is factory-

applied to protect panels during erection.

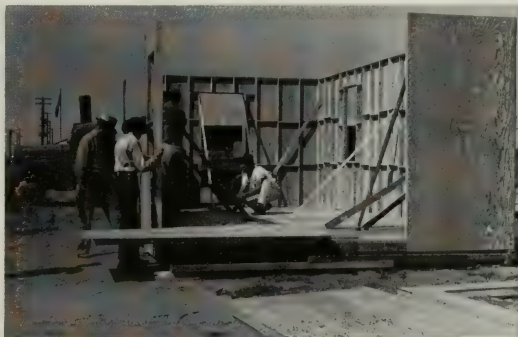
These manufactured parts provide for a locking device permanently holding the wall, roof and floor sections together when erected. It is an interlocking wood spline slipped between the framework of adjoining panels as they are erected.

Erection is simple. After the usual foundation is prepared, floor stringers are placed and the floor panels slipped into place. Anchor plates for wall sections go at edges of the floor panels. Wall sections are erected; as interior partitions are formed, cabinets and other built-ins become part of the walls. The plywood box girder is installed and roof sections hoisted in place. Finish roofing completes erection.

In the original structure the living room and dining alcove has walls finished with light stain in a mellow tan which retains the grain pattern but subdues the contrast. Wallpaper is the finish for the bedrooms. Kitchen and bath are painted. All ceilings slope slightly (under side of the roof panels form the ceilings) and give the effect of added room size.

## METHOD BEHIND PREFABRICATION

Hardly a day goes by without the newspapers or the radio directing attention to some new wonders that have been developed on the production line. To the uninitiated, it often has the appearance of a new type of magic that has been brought about by the ever-increasing cry for more goods, better goods, and get them to us faster and faster. If so many units were produced last month, this month will have to be better, and next month all the old records must again be shattered. That is exactly what is being accomplished but, as those on the inside know, the real magicians are not those who pull up the curtain for the grand finale and let us see the finished products rolling off the line. When the loud



One of "Speed-Built" Houses

hurrahs are heard and the American public is cheering what we in the U. S. A. have been able to achieve, very little if any thought is given to why and how we have again done the impossible.

What the public sees as a brilliant achievement is nothing more than the planners of the project have coolly contemplated for a long time. With their engineers, draftsmen and consultants they have had to visualize the completed articles coming off the line. Starting there, they coordinate each step but in complete reverse. Only when they see this clearly can they go to work. Before that long building covering many acres can be started, every detail must be worked out, and if there is any magic in mass production, the men who have sweated over these problems are the ones who are really responsible for pulling the rabbits out of the tall hats.

When we come to prefabrication of houses for defense workers, huts or barracks for the armed forces, or similar structures, it is not merely a question of getting a lot of material together and commence nailing. True prefabrication is basically and fundamentally a production line operation, streamlined to the 'nth degree, and if it fails in this, it fails in everything it sets out to do. Raw materials must "flow" rather than be just pushed around. The flow must be regulated and guided to the spots where the individual operations occur. Movements of material and men must be cut to a minimum and the different members reach their spot on the assembly line at a predetermined time. Cramped quarters or insufficient floor space in such an operation can't help but militate against speed and good workmanship. Thus it is elemental that an important prerequisite is

## Morse Boulger Destructor Company

NEW YORK, N. Y.



## Designers and Builders of INCINERATORS



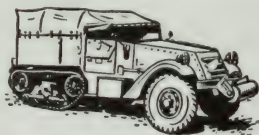
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SAN FRANCISCO

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## Machines of War . .



THE men who  
are living in the  
war housing

projects on which we have done the painting—Pueblo del Rio, Aliso Village and others—will make enough "machines of war" to make it hot for our enemies. Probably no other Southern California painting contractor is doing more work on war housing projects . . .

## WILLIAM GELFAN

Painting Contractor

1221 South La Brea

Los Angeles, Calif.

a spacious and well-planned manufacturing floor area. With this as a basis, the engineering and drafting departments carefully prepare their shop details and send them to the manufacturing department where each operation is carefully routed and timed, resulting in a finished article that comes off the line after having gone its course in a fine and orderly manner.

A short time ago the prefabrication division of the Hayward Lumber & Investment Company of Los Angeles received a telephone order from a contractor in Utah who needed 50 two-room buildings 12x24 feet for living quarters for his men, four utility buildings with shower stalls, one mess hall and one assembly building. They had to be complete from the sills up and everything furnished, including sash, doors, hardware, together with nails and bolts for field assembly. He specified that they must be of the demountable type so they could be used



"Prefab" House During Erection

for 30 or 60 days in one location and then demounted, moved to subsequent locations, and so on, until his contract was completed. He wanted them "yesterday"!

Plans were drawn, sent to the contractor for approval, shop details gotten out, production line assembly planned and a sample building in four-foot modules erected to check measurements. Within 12 days from the telephone call, all 56 units were loaded into six railroad cars and were on their way. Each of these units will require less than three hours to erect and can be demounted in an hour using a crew of five men. Fifty-six houses is a comparatively small order for Hayward prefabrication division, but by adapting these units to their standard streamlined production methods they were able because of their excellent plant facilities to produce them quickly and without interfering with other work going on in the plant. Actually, on a large order of 1,000 or more, 50 of these units could be built and shipped each day. Such is modern prefabrication with a plant and personnel planned especially to do such work.

### NEW APPROACH TO LIGHTING PROBLEMS

The constant demand for improved working conditions which will guarantee maximum production of war goods in the vital industrial areas of the West is speeding the development of many advanced techniques for providing corollary facilities. Among such facilities, proper lighting is being given intense study by rating experts. It is highly probable that improvements now being made in lighting facilities will have a major bearing on post-war architectural and construction practices.

One of the leaders in the lighting field, the Electrical Products Corporation of Los Angeles has developed a lighting method which is based on the proposition that correct lighting is not necessarily "bright" lighting—that correct lighting is the proper distribution of light and the elimination of unnecessary contrasts. "Light sources" are being manufactured which are functional rather than primarily decorative.

Using its "Zeon" principle (continuous tube) of fluorescent lighting, this company has developed a "light source" to replace the old type "fixture" to produce an even light which does not cast shadows. Although it is unusually pleasing to the eye due to its functional (necessary) design, it is not handicapped with the usual decorative "guck" which is the hallmark of the usual fixture.

This unit consists of unusually long lengths of tubing of less than common diameter, making it possible to provide light from a source of greater surface area than usual. This causes a more efficient and more natural diffusion than results when the light proceeds from a smaller area in greater intensity. The

## Barber-Bridge Drilling Corp., Ltd.

Well Contractors

3020 Empire Avenue

STanley 7-2202

Burbank, Calif.

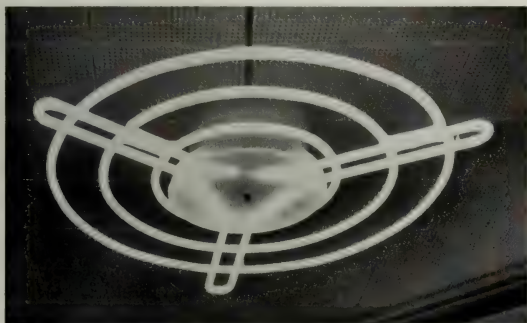


wider area of the source of light minimizes shadows and cuts down contrasts in various parts of the room lighted.

One design consists of several "circles" of tubing which may rest almost flush on the ceiling of the room, using the ceiling for a reflector, as in modern buildings using "dropped" ceilings. The transformer "can" necessary for the fluorescent unit is hidden in the ceiling above the tubing. This will work well in modern houses and buildings after the war. The unit, if desired, may also be mounted pendant from the ceiling in the more conventional manner.

Lighting contrasts can be further minimized by extending long tubes out to the various corners of the room from the main source, or by running a tube around the sides of the room from the main source. This procedure will mean that a person working on the plane of a desk or drawing board will be able to glance into one corner of the room without his eyes refocusing, thus eliminating one of the major causes of eye-strain.

For industrial purposes, the Electrical Products Corporation has adapted the principle of proper light distribution at the source. Fluorescent tubing produces a warm light that is not "color blind" in that it will bring out all colors in their proper relation. Straight incandescent lighting is deficient in blue and green



*Modern Fluorescent Lighting Unit*

and accordingly is "blind" to these colors. Here again the company uses the method of spreading the sources of light over as wide an area as possible by using longer lengths of smaller tubing. In this manner in a drafting room, for instance, the light has the effect of proceeding from all parts of the room. This eliminates shadows altogether and permits close work over long periods of time without eye-strain. Such lighting is, of course, ideal for war production drafting rooms.

The designers and engineers of the Electrical Products Corporation have approached the war lighting problem from the point of view that the "human machine" who runs "mechanical machines" is the most important factor in war production in that, if his vision is impaired, production will be slowed up and costly rejects increased. It is obvious that faulty lighting could easily slow up vital production, and that good lighting can result in even greater production than now is the case.

Zeon (continuous tube) fluorescent lighting can be custom designed to best serve the individual application. It is ideally adapted to office, drafting room, and factory. It conserves vital material in that electrodes, tubing, and transformers now in stock are not convertible to other war purposes. Return circuits in luminous tubing minimize branch circuits of vital copper wire, conduit and other accessories. It also saves in cranes, lifts, overhead tracks and other devices normally required for replacements.

Low upkeep is one of its advantages. Although its initial cost of installation is higher than other systems, it is guaranteed against burn-out for 15,000 hours (or three years) without limitation as to the number of times it is turned on and off. Its long life saves costly interruption of workers during war production, and also repair costs.

The Electrical Products Corporation is continuing to work on the lighting problem, not only as it applies to current war needs, but also with an eye to the post-war period, in which construction is likely to play the major role. Its developments will bear watching both by those interested in war lighting and those planning for post-war construction.

#### NELSON ALISO PLASTER PLANT

Steve F. Nelson, plastering contractor of Los Angeles, developed a modern and unique central mixing plant which was used at the Aliso Village Housing Project, the largest of its kind in California. The plant was built on top of a concrete retaining wall approximately eight feet above the ground. At each end there was storage for two carloads of cement or hardwall, and materials were unloaded from trucks into chutes and stored under cover. In the center were five Wonder Mixers and in front of each mixer were calibrated measuring boxes which automatically open and shut as they are filled with sand. The sand was dumped from trucks above onto a 50-degree plank incline within easy reach of each mixer, making possible the storage of 200 or more tons of sand. Automatically controlled water barrels above each mixer drum can be set for a one or two sack batch. The water was first let into the mixer drums, then plaster and sand. After mixing, it was dumped into chutes operated by counterweights and then into hand-operated dump trucks and distributed to various houses on the project. In

## A MESSAGE TO OUR FRIENDS

For nearly two years past, A. H. Berg and Sons have accepted no contracts except those serving the defense program of our country.\*

Since this may seem a refusal to further serve the many friends we have made in the years past by making for them dependable installations for comfort, health and special needs, we ask their patient cooperation. We are certain that all are serving this, our country, in its needs.

\*An exception to this policy is the servicing of the many installations made for our friends. In keeping with the expressed wishes of our President, we will continue to do our best for you to keep your present equipment in the best of operating condition to serve the needs of our country. Call us when you need us.

A. H. Berg and Sons—Fabricators and installers of the Automatic Warm Air Conditioning Systems in Wilmington Hall Defense Dormitories.

### A. H. BERG AND SONS

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Suppliers to R. E. Campbell, general contractor, on the  
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### BANNING HOMES PROJECT

• The health and morale of war workers and their families living in Banning Homes, San Pedro, will be aided by plenty of hot water furnished by Mission Water Heaters.

Howe Brothers, Plumbing Contractors of Los Angeles, installed 1004 Mission Specials, 40-gallon size, and 150 of 20-gallon capacity.

Banning Homes is one of the many war workers' home projects equipped with Mission Water Heaters, furnished in every case through Authorized Merchant Plumbers.

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METAL FABRICATION FOR WAR INDUSTRIES

case of water pipe leaks or breaking of main water lines, a 3,000-gallon water emergency tank was set up on the street above the plant and was fed by gravity. Water was shut off many times for as long as three hours. This forethought saved many valuable man-hours. The good class of work performed on this job is a credit to the unions and the building industry in general.

#### DE-OXO-LIN FLAMEPROOFING VITAL

The war is giving unusual news value to various products which in the stress of war-time processes take on new and vital meanings. Among such products are flame-proofing chemicals, which are the first line of static defense against the greatest danger of possible invasion—fire. Proper flame-proofing can minimize otherwise disastrous losses.

In 1735 the first patent was granted in England on a flame-proofing solution. Basic chemicals comprising this original flame-proofing patent, so far as can be determined, were, or equivalent, ammonium sulphamate, borax, boric acid, alum.



Half Treated—Half Untreated

and epsom salts. Until March, 1941, when De-Oxo-Lin Chemical Products, Inc., of Los Angeles, was founded for the purpose of utilizing the Hodnefield process, no definite progress had been made over a 200-year period in the establishment of the manufacturing of flame-proofing compounds as a definite industry.

The Hodnefield process is the result of 18 years spent in experimentation and research in the endeavor to perfect a line of flame-proofing compounds that would prove effective for a wide range of applications. As far as can be determined, De-Oxo-Lin Chemical Products, Inc., is the only company in existence today that devotes exclusively its entire facilities to the manufacturing of flame-proofing liquids; and thus De-Oxo-Lin has been accorded recognition as being the pioneer in this field of manufacturing flame-proofing compounds that are virtually tailor-made to meet specific requirements.

When any material properly treated with De-Oxo-Lin flame-proofing compounds is subjected to actual fire, certain chemicals used in the compounding of the product melt at temperatures below the burning point of the treated materials. When melting, the chemicals produce a gas that chokes off the oxygen and fans the flame away from the material, thus preventing combustion of the treated materials until such time as all the chemicals have been melted. The flame-

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Equipment supplied to R. E. Campbell on several  
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#### SHEPHERD TRACTOR & EQUIPMENT CO.

150 West Jefferson Blvd.

PROspect 0247

Los Angeles, Calif.



proofing products manufactured by this company are being used extensively in the flame-proofing of textile materials of all types, treatment of wood and wood products by the vacuum pressure method, and by the brushing or spraying method for use in the treatment of weeds and dry grasses, as an admixture in paints and paint products.

A few of the varied and specific uses for these scientific flame-proofing products are in the protection of roofs, beams, trusses, rafters, joists, ceilings, stairwells, walls, rough partitions, ammunition boxes, telephone poles, buildings housing livestock, welders' gloves, industrial coveralls, belting, brake linings, camouflage materials, dry grasses and weeds, around target ranges, railroad bridges, etc. The two products which are in the greatest demand today due to the unavailability of fireproofed materials are the products which are used in the flame-proofing treatment of wood and wood products. A fire under control is man's best servant and is a fundamental requisite for civilized society. It is the endeavor of this company through its national distributorship outlets and trained fire prevention engineers to play an important part in reducing the loss of life and property by fire, as fires each year take a toll in lives and cause injuries and damage beyond possibility of valuation or restoration.

Allowing for unreported deaths, it is seen that the lives lost directly from fire has averaged nearly 7,500 lives per year for the past ten years, with an annual property loss of over \$500,000,000. This tremendous property loss can be best represented by the fire ruins placed in a solid row on one side of a highway extending from New York City to Chicago, a distance of about 900 miles. An observer in an automobile would require perhaps three days to travel the length of this avenue of desolation. At intervals of 600 feet or at the rate of three or four feet per minute, there would be seen the graves of fire victims who died of causes directly attributable to fire.

It is the patriotic duty of everyone, whether in civil or military life, in these days of national war emergency, to contribute their part in helping to prevent this disastrous loss by fire.

#### NEW TYPE HEATING DUCT

The proper heating of the Wilmington Hall war housing project presented several problems, which, though perhaps not unique in this day of "enough—in time," nevertheless, were somewhat unusual. Steel, urgently needed for ships and other direct armaments, cannot be spared for indirect war efforts. In keeping with this program, an entirely new type of duct was developed, which reduced the steel ordinarily used by over 95 per cent. This air duct is constructed from asbestos ductboard, a material that is heat insulating and at the same time fire resistant. This is the first time that this type of duct construction has been used in the West, and it was developed by A. H. Berg & Sons of Wilmar, California.

While in normal times gas is the most practical fuel in Southern California, the available supply is being conserved for critical war work. Being right next door to an oil field, the Wilmington Hall defense dormitories turned to fuel oil as being the logical answer. A satisfactory low grade fuel oil was found available and the Full Automatic "Airtemp" warm air conditioners will deliver comfort to all the rooms whenever needed, without anyone giving a thought to the matter.

Each housing unit serving twenty men has a separately controlled system, the systems being identical in every detail. Thermostatic electric control maintains an even temperature throughout the buildings; clean warm air being distributed to all the rooms through the duct systems. One half of the air is re-circulated, the balance being fresh outside air drawn in from the roof line to avoid taking in dust and possible ground-clinging gases. All air is drawn through filters to remove dust and foreign matter, and can be humidified for proper comfort. Each room has individually controlled heat register, permitting occupants to regulate the amount of air to suit their individual desires.

Oil supply is from outside underground central storage tanks. Chimneys are of double-walled clay especially designed for this project. Exact duplication of one hundred units makes for easy servicing and maintenance.

#### STRUCTURAL STEEL FOR THE NAVY

Union Iron & Steel Company has contributed an important role in the development and rapid expansion of California's defense plants, shipyards, and military and naval establishments. Many important structures in the Eleventh Naval Dis-



## Our Part

Our part of the work on the huge new Naval Hospital was the lathing and plastering . . . a job that required fast and efficient work. All of our men on the job have been constantly aware of the importance of their work on this vitally significant building. We hope we shall be assigned many more outstanding war construction jobs to do.



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. . . another major job for war housing . . .

**A. E. EIDEN**

LATHING AND PLASTERING CONTRACTOR  
3234 Ingleddale Terrace Los Angeles, Calif.

strict, California Shipbuilding Corporation's Terminal Island yard; Basic Magnesium, Inc., of Nevada; various Aluminum Company of America plants and airplane factories testify to the vigorous production capabilities of its shops and the competency of its field crews.

The present program of the oil and gas companies for butadiene production has afforded Union Iron & Steel Company another incentive for renewed production efforts to further our national war-time program, and the company is actively fabricating steel for some of the primary refinery installations.

In anticipation of further demands on productive capacity, the company is currently expanding its facilities for the fabrication of structural steel, underground and overground steel tanks and plate work, together with welded and fabricated steel work of every description at its present location, 1600 North Indiana Street, Los Angeles.

Union Iron & Steel Company of Los Angeles has fabricated and erected the structural steel for the administration building and laundry-shops-power and garage building for the new naval hospital, Long Beach. This company is also fabricating the 100-foot high steel tower structures supporting the hospital's elevated water storage tank.

The hangar building and assembly and repair shop building for another R. E. Campbell project, the naval air base at Los Alamitos, Calif., were also fabricated and erected by the Union Iron & Steel Company. These buildings represent the last word in air base facilities. The hangar building with steel trusses of 100-foot span and repair shops with crane and tramway installations give the immediate impression of adequacy.

The foregoing, however, represents but a portion of Union Iron & Steel Company's activities in Southern California. This company is now fabricating and erecting the structural steel and steel plate work for the Sintering plant, an important adjunct to the Kaiser Company's new \$125,000,000 steel mills at Fontana, Calif.

**DIAMANT REPRESENTED BY SHAGRIN**

A. L. Diamant Company of Philadelphia and New York has appointed Miss Dorothy Shagrin as its representative in Los Angeles. Miss Shagrin is representative for the Ficks Reed Company and has many friends in the trade. The discriminating decorator with a flare for the unusual and a shrewd knowledge of the choice sources has long had an appreciation of Diamant's fine designs. Their matching wallpaper and fabric combinations, their original scenes and distinctive provincial and decorated furniture hold an important place wherever fine decorating and exacting workmanship are the keynote. Their local address will be 169 North La Brea, telephone YOrk 2144.

**ARCHITECTS' AND ENGINEERS' DATA BOOK**

A new 178-page book, designed particularly to give architects and engineers application, specification, and price estimating information, is announced by the Westinghouse Electric and Manufacturing Company. The book includes more than 100 different types of electrical equipment manufactured by Westinghouse including motors of all sizes, control, switchgear, transformers, protective devices, circuit breakers, no-fuse load centers, panelboards, household equipment, and mechanical equipment such as stokers, turbines, and elevators. From one to three pages is devoted to each unit or group of units and under each is listed application information; outstanding design features; a description of the unit, plus illustrations; a chart to assist in the selection of the proper unit for the job; and typical specifications. The book is divided into two parts, the equipment section which includes the information as outlined above, and the engineering data section.

The engineering data section includes such information as suggested adequate standards for residence wiring, oil and air circuit breaker application data, transformer and motor application data, National Electrical Code Application Data, how to determine feeder sizes, voltage drop curves, commonly used symbols for one line electrical diagrams and information on estimating prices. A copy of "The Architect and Engineer's Data Book," B-2161-B, may be secured from department 7-N-20, Westinghouse Electric and Manufacturing Company, East Pittsburgh, Pa.

**NEW PAY ROLL CALCULATOR**

Pay rolls and job costs can be figured in a fraction of the usual time through the use of a new calculator, according to the manufacturers, the Berger-Bricker Company of 433 South Spring Street, Los Angeles, California. Operating on a simple new principle, this device includes all hourly rates of pay from \$0.50 to \$1.75 with a half-cent spread between rates. It covers all time periods up to 104 hours with divisions of one-tenth of an hour. It is handsomely made of lacquered wood and easily fits into a desk drawer. Selling price of the new pay roll calculator is \$7.50.

**"ELEPHANT" NEW TYPE CALENDAR**

With dates as big as a house the new Post 1943 Calendar features a weekly pad you can see a mile. This new calendar with its 52 weekly sheets is being offered free to those who request it on their business letterhead. Built on a War Week basis the big black numerals can be easily read from any part of the drafting room. The over-all size is 15 1/4 x 24 1/2. And this isn't all. A section of technical data for the engineer and draftsman is included, containing charts on wire and sheet metal gauges, screw threads, etc. Besides its functional value its extreme attractiveness would do justice to the wall of any drafting room. The top illustration printed in six colors portrays the draftsman's importance in today's production. As long as the supply lasts they are yours for the asking. Address your requests to the Frederick Post Company, Box 803, Chicago.



## THE HOLLYWOOD WRITER GOES TO WAR

continued from page 24

to them during their lunch hours. That was how the Lunch Hour Follies came into being. Topical revue material was gathered into units of 20 minutes. Each unit presents a show in the best sense, gay, light, swiftly paced. But behind the satire and the caricature there is always an important idea. Unconsciously, with their laughter and their lunch, our workers are absorbing a sense of the dignity of their work and the urgency of their effort. Disuniting prejudices which are inevitable when men and women of every race, color, and creed are thrown together for the first time, are exposed. More than anything else, perhaps, the sermon of the Lunch Hour Follies is that rivets are bullets and that production is the first line of battle.

Morale again. This time our men in the service. They are torn from their homes, their lives dislocated. They need entertainment. They need those extra intangible vitamins, laughter and fun. They need a boisterous, healthy entertainment. Camp Shows was organized. The Mobilization became an agency for the gathering of material for these shows. Revue writers, vaudeville writers, gag men were all brought together. All ideas were thrown into the common pool. There was no question of individual authorship or credit. That pool of material was made available to the Camp Shows freely and unequivocally. There is no commercial producer on the face of the earth who could have afforded that wealth of material. For there were literally millions of dollars in skits, songs, and routines gathered together. These contributions were not only without monetary compensations, but were anonymous. Now there is a steady flow of entertainment to all the camps in this country and to many abroad.

Hundreds of scripts have been contributed through the Mobilization for every type of radio transcription, from one-minute broadcasts to feature-length productions. These have scolded you, pleaded with you, urged you to give up your old hot-water bags, your girdles, your old inner tubes, to clear up your attic, to buy bonds, to drive carefully, and to be careful with your cigarettes in our forests, and a thousand other things which, no matter how patriotic your intentions, you might either forget, be unaware of, or be too lazy to do.

And yet this is not all. World War II is not only a global war, but an all-out war. That means that every individual member of every community on the face of the earth has been affected. That means that every citizen of the democracies must, as an individual, participate completely and fully. It is no accident that Shostakovich is a fire warden in Leningrad. The artist is now a citizen in the fullest sense. It is equally no accident that fifty gallons of our writers' blood have

(Continued on page 50)



## Portrait . . .

. . . of a modern and unique central mixing plant which saved thousands of vital man-hours of labor on the huge ALISO VILLAGE HOUSING PROJECT. A similar plant was used on the Pueblo del Rio Housing Project. Thus war construction was speeded.

STEVE F. NELSON  
Plastering Contractor

6122 South Gramercy Place

Los Angeles, California

Prefabricated Concrete Construction  
ALISO VILLAGE HOUSING PROJECT

LOS ANGELES, CALIFORNIA

## WAILES-BAGEMAN COMPANY

2100 East 27th Street

Los Angeles

## ELECTRIC AND REFRIGERATION SUPPLIES

## L. B. MARSH

1290 Gaviota Avenue

Long Beach, California

EARL C. CRAINE  
GENERAL CONTRACTOR

915 Redondo Avenue

Long Beach, Calif.

Our part of the work on the Naval Hospital Buildings was up to all schedules.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF CALIFORNIA ARTS AND ARCHITECTURE, published monthly at Los Angeles, California, for October 1, 1942. State of California, County of Los Angeles.—

Before me, a notary public in and for the State and county aforesaid, personally appeared John D. Entenza, who, having been duly sworn according to law, deposes and says that he is the editor of the California Arts and Architecture and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Western States Publishing Co., Inc., 3305 Wilshire Blvd., Los Angeles, Calif.

Editor, John D. Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.

Managing Editor, John D. Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.

Business Manager, John D. Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Western States Publishing Co., Inc., 3305 Wilshire Blvd., Los Angeles, Calif.

Jere B. Johnson, 3305 Wilshire Blvd., Los Angeles, Calif.

A. Hoffman, 500 Sansome St., San Francisco, Calif.

John D. Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.

3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is — (This information is required from daily publications only.)

JOHN D. ENTENZA, Editor.

Sworn to and subscribed before me this 28th day of September, 1942.

(Seal)

MURIEL E. STORRIE.

(My commission expires Jan. 17, 1945.)

## WOMEN MUST WORK

continued from page 38

tions and for the navigation and control of ships, airplanes, automobiles and tanks. They are fashioning gauges, dials, optical and surgical instruments. They are operating drill presses and lathes.

They are spot welding. They are serving as inspectors, graders, counters. They are cutting and bending conduit tubes. They are fitting rubber linings in bullet-proof airplane tanks. They are working on munitions. (In England, 80 per cent of the munition workers are women.) Women are making parachutes. They are making uniforms.

In Southern California, one aircraft plant alone plans to hire 6,000 more women; another, 10,000 more women, in an amazingly brief period of time. An endless chain of women is pouring, and will continue to pour, into the war industries of the nation. Soon they will be pouring, too, into civilian jobs.

They are leaving their small children behind. In one city, seventeen children were found in a shack being cared for by an old deaf man. In another city, twenty were found in charge of a feeble-minded girl. Children are not only shut *in*, they are locked *out*. They are turned loose for the day while a parent who has worked on a night shift catches up on sleep. Children are running the highways and byways with door keys tied around their necks. *Children need to be fed when they are hungry.* But under these conditions, children go far past the time they are hungry before food is available to them. *Children need a safe place to which they can feel that they belong; they need grown-ups who have their interest at heart and who give them steady love and affection.* But the children who are left under conditions such as these can feel neither safe, nor loved, nor protected.

Communities which are already overcrowded cannot import unmarried women. Women are needed. Women and more and more women are entering the labor market. Women must work? So what of the children?

Said one woman worker, "We'd get better work done if we knew that our children were being properly cared for. We'd keep our minds on our jobs and we'd produce more accordingly."

Women must work. So what of the children? To prevent delinquency, after-school care must be provided with interesting and profitable activities. Night-time care and care for infants and care for children who are ill—all of these will need to be thought of. And nursery schools aplenty for the two to fives.

Spottily, nursery schools are springing up here and there. One town, near a large aircraft plant, possesses several. Mothers bring their children on their way to work in the morning. They stop and talk with the teachers. "Billy needs extra rest today. He didn't sleep well last night," from mother to teacher. "Betty's shoes are pretty small for her," from teacher to mother. "I should have noticed," in rejoinder, "but what with moving and being at such close quarters and all, I just didn't. Thanks for letting me know." And from another mother, "Can I stop by again this afternoon and see you about Sue's tantrums? It made me feel so much easier the last time we talked." And from still another, "Things are so much better between Mike and me since he's been here. I stayed away from work, you know, thinking I should be home with him and then getting angry at him because I felt he was keeping me from earning what I might. Now when we're together after I'm through work, we really enjoy each other."

In this nursery school volunteer teachers work side by side with the teachers who constitute the regular staff. They are women who had taught earlier, then had been married and were now volunteering the kind of service for which their backgrounds had equipped them. To be sure that they were up to date in their knowledge, they had gone back to college for an intensive refresher course.

In this nursery school, the staff receives regular supervision from the federal nursery school supervisors who work in close coordination with the local school authorities. They also have administrative help from the local school system and the help of the school health department. They realize that standards of health and guidance must be safeguarded in order to safeguard the children under their care. The children are carefully watched to prevent the spread of contagion.

Meals are well balanced. There are individual cots for children to sleep on. There is play equipment properly designed for children to be active and doing. Climbing apparatus, wheel toys, swings, blocks, paints, clay are among them. Space there is aplenty in cognizance of the fact that a standard of 50 square feet of indoor and 250 square feet of outdoor space should be provided for each child. The teachers are interested in helping each individual child to develop to his optimum capacity. They are warm and affectionate with the children.

They are aware that they are supplementing the home for these children and that they are at the same time representing the outside world. From them, the children are gaining confidence and courage to make further contacts.

Contrast with this nursery school another one in a different city. A fat woman sits on a chair rocking. Next to her the radio is crooning. Behind her, a staircase leads down into a damp back yard. A screen door bars the entrance. Against the screen door small noses are plastered, waiting, waiting for "teacher." Except for a sandbox, a two-seated swing and a couple of balls, the yard is devoid of equipment.

Talk betrays that meals are selected with regard for cost and disregard for nutrition, and that "good old-fashioned discipline" is used—the switch and the dark closet. "And," says the "teacher," "I treat them right. I give them rest every day. They have turns three at a time on my own bed."

Spotted variously throughout the country, both kinds of nursery schools are springing up. The latter, however, has no excuse for being. Any community with bona fide war needs can secure the former type, properly supervised and run under public school auspices. If children are going uncared for, and if their lack of care is actually war-connected, their plight can be bettered. The local school superintendent can ask for federal funds to establish nursery schools. He can ask also for federal funds to supplement his own facilities for after-school (and before-school) care of older children.

California is rising to awareness of the need. Three Senate committee hearings have been held on the problem. The best architects are creating designs for nursery school buildings—several of which have appeared on these pages. School authorities, civilian defense councils, welfare departments, labor, management, and citizens' groups are making the problem of children their particular concern. The War Manpower Commission has recognized the necessity for coordinated action and has taken steps to bring this about.

At the beginning of October, 1942, there were eighty-two federal nursery schools in California. But this is a mere drop in the bucket. Many vicinities milling with war activity are still leaving children unprotected. The public as a whole is still too lethargic. It is still failing to realize that the problem of the children of California belongs to the people of California. It is failing to realize that the problem of the children is also a problem of needed labor supply. The problem of the children is an imminent one if women are to be freed to meet America's need for womanpower to turn out planes and tanks and guns.

It is up to the people to promote the organization and expansion of facilities for child care. Our children are at stake. Our country is at stake. Our children must survive to carry on the heritage of democracy that we are struggling to leave them.

What of the children? For—women must work.

## THE HOLLYWOOD WRITER GOES TO WAR

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gone into our nation's blood bank, nor that in the wee hours of the morning you will see men whose words last night made you laugh, cry or hate, parading about in a white helmet and arm band of the air raid warden.

For it has become appallingly clear that the day of the aloof, withdrawn artist is gone; gone, too, is the day of the purveyor of escapist nonsense. This is the year of the conscious craftsman aware of his responsibilities to his fellow citizens, aware of the profound changes in the offing, confident that those changes will wipe away the old, stale cynicisms and reaffirm the fundamental and decent values by which this nation and all other free nations have lived.



**R. E. CAMPBELL • GENERAL CONTRACTOR**





Photographs by Julius Shulman

The accentuated demand for an increasing volume of war construction, particularly in the West, is further emphasizing the importance of the general contractor in the current war effort. As various war construction projects are completed they are leaving in their "wake" newly developed building techniques which not only will speed similar construction but will carry over into the post-war period.

The development of improved building techniques is the answer of general contractors to the urgent pressure placed upon them by the armed forces and other government agencies for volume production which would have been thought impossible before the war. This series of supplements was conceived to detail the work of several outstanding western general contractors doing government work in the West. This supplement features the work of R. E. Campbell.

Currently the Campbell organization is engaged in the construction of the Eleventh District Naval Hospital and a Naval Reserve Air Base, both in the Long Beach area; an 800-unit war housing project, Aliso Village, for the Housing Authority of the City of Los Angeles, and a medical-dental clinic for the Public Buildings Administration at Linda Vista, in the San Diego area.

Recently it completed work on a migratory workers' camp in Somerton, Arizona; a machine shop building



for the Bethlehem Steel Company; a 125-unit war housing project in San Diego, also for the Public Buildings Administration. A few months ago it completed a 400-unit war housing project, Pueblo del Rio, for the Housing Authority of the City of Los Angeles.

This work represents a wide range of building construction, including structural steel, reinforced concrete, wood frame and prefabrication of both wood frame construction and plywood structures and many phases of engineering construction. The latter included dirt moving, airport excavation and construction. The jobs also embraced electrical engineering and sewer disposal systems. The personnel of the organization was built up by this diversified construction program and is well qualified to handle any type of war construction.

R. E. Campbell has operated as a general contractor continuously for more than 25 years, and during that time he has built projects throughout the entire West. Mr. Campbell operates as an individual, with S. O. Sprager and Robert Campbell as associates. The organization as now constituted is a company of men built up over a period of years to handle general construction of all kinds.





## P U E B L O D E L R I O WAR HOUSING PROJECT, LOS ANGELES, CALIFORNIA

OWNER: Housing Authority of the City of Los Angeles.

ARCHITECTS: Southeast Housing Architects, Associated—Paul R. Williams, Chief Architect; Richard J. Neutra, Adrian Wilson, Wurdeman & Becket, and Gordon B. Kaufmann.

STRUCTURAL ENGINEERS: Col. E. A. Evans, Harold C. Whittlesey.

MECHANICAL ENGINEER: E. L. Ellingwood.

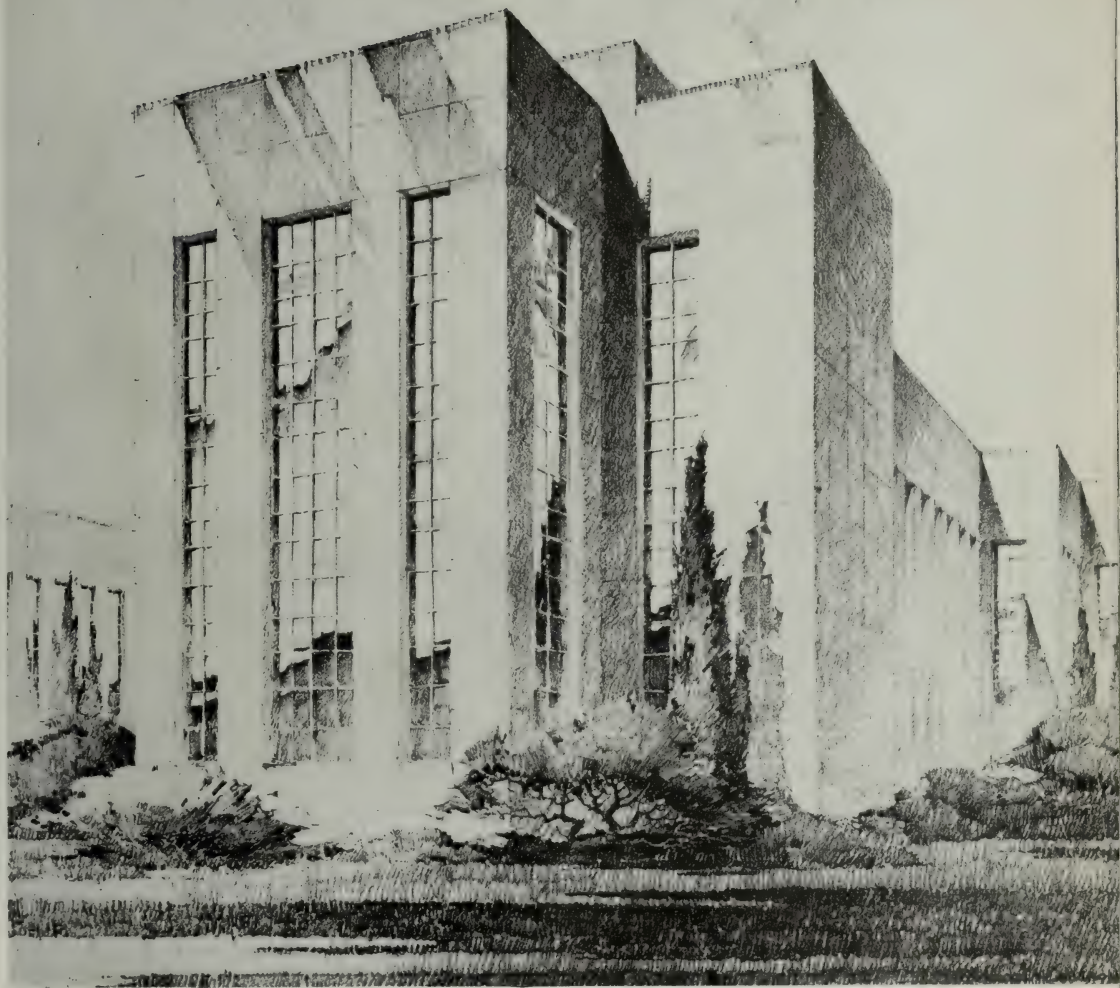
LANDSCAPE ARCHITECT: Ralph Cornell.

CONSTRUCTION ADVISOR: Aleck Curlett, U. S. H. A.

GENERAL CONTRACTOR: R. E. Campbell.

This war housing project, completed several months ago, consists of 57 two-story apartment buildings of permanent Groutlock brick construction. These buildings are among the best constructed in this area for war housing purposes. They have reinforced cast-in-place concrete floors supported on Wailes-Bageman pre-cast concrete joists. Repetition of units and identical construction throughout the job permitted construction on a semi-mass production, with specialist crews moving from building to building performing specific jobs. Foundation crews followed excavation crews, who in turn were followed by pouring and stripping crews. Brick laying was done in three successive operations, each crew raising the complete lift to a line which had previously been established for them. Theodore J. Criley, Jr., was the supervising architect on the job and Rumley DeWitt was the representative of the Housing Authority. Cornelius Drinkward started the job as superintendent for R. E. Campbell and was succeeded by Stanley Colquitt when Mr. Drinkward was transferred to another job.





NAVAL HOSPITAL AND AIR BASE  
LONG BEACH AREA, CALIFORNIA





The U. S. Naval Hospital at Long Beach is being constructed for the Bureau of Yards and Docks and is a complete, new hospital unit. Claude Beelman is the architect. It includes construction of permanent type buildings of reinforced concrete. The plant is constructed on a 100-acre site. The development includes construction of a water supply system, sewer system, roads and other facilities. The main buildings consist of the administration buildings with operating rooms, X-ray rooms and two ward wings. In addition, there is a subsistence store house, a laundry and a power plant. There are additional buildings for corpsmen and for nurses' quarters. There are facilities for defense, including camouflaging.

The Naval Reserve Air Base in Orange County, which is being constructed under the same contract, is a complete air base for the training of naval pilots and ground crews. It includes three large runways over a mile in length. There are barracks, administration, instruction, and recreation buildings, as well as hangars and shop facilities. The buildings are constructed of structural steel, reinforced concrete and frame construction. The entire site has been provided with drainage facilities, electric distribution, airfield lighting and control and access roads throughout.

The organization for the contractor consists of the following: project manager, H. N. Mottern; superintendent of construction for hospital, Andrew L. Jensen; superintendent of construction for airbase, N. A. Ayers; superintendent of mechanical installation, both projects, O. E. Ross; superintendent of electrical installation for the hospital, Roy Baty; superintendent of electrical installation at the airbase, Irvin Truitt; general foremen, Floyd Auten, Roy Stoneaker, Micky Nicholson; labor foremen, Walter Crockett, Vern Murray.

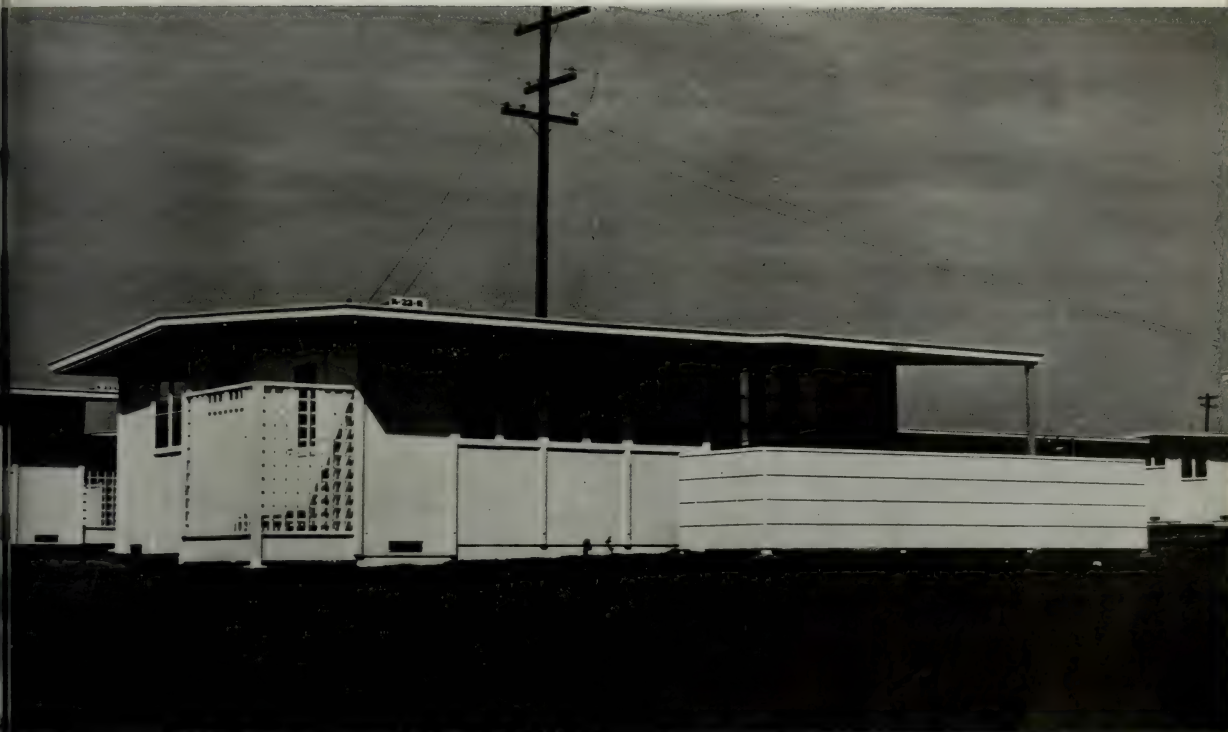








# M O D E R N   L I V I N G   U N I T S



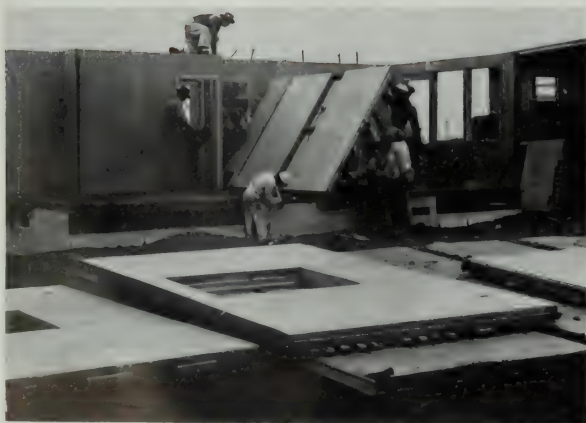
Construction techniques developed earlier on its war housing projects were carried over and used by the Campbell organization on a 500-unit war housing project recently completed in the San Diego area for the Public Buildings Administration. Four hundred of the houses were designed by the Public Buildings Administration and the remaining 100 by William Kesling. The former were the usual type of single-family housing units, but in the 100 designed by Mr. Kesling the emphasis was on modern architecture, and the result is pleasing. The 500 houses were fabricated at the site and made up into sections. These sections were quickly and easily erected, and it will be possible, should it be advisable, to demount them easily and rebuild them on another site. All cutting was done in a field mill and assembled on jig forms for

(Continued on page 60)





## MODERN WAR HOUSING UNITS



quick and economical nailing. Completed partitions then were hauled to the buildings and assembled on the wood floor. Successive crews progressed from building to building, each performing a specific job. Foundation excavation, concrete forms, concrete pouring, stripping, sills and joist, subfloor, interior partitions, lining, bracing and blocking, roof joists and roof sheathing work were each done by a separate crew. Similar planning produced time-saving methods in the prefabrication and in the installation of electrical and mechanical facilities.

On the Kesling houses the architect attained simplification by elimination. The floor plan called for a minimum number of partitions and made possible compactness of plumbing facilities. Throughout the project the houses were staggered and arranged to present a much better appearance than arrangement in rows would have allowed. The entire site of the project has been landscaped and gives the effect of a neat community of small houses built to individual specifications despite the similarity of design. Colors for the houses were carefully chosen to avoid clashes between houses. All of the Kesling houses are of one color—the remaining 400 houses are painted in a two-tone manner with very little trim.



This 125-unit housing project in Riverside, Calif., built by R. E. Campbell for the Public Buildings Administration to house the enlisted personnel of Camp Haan, is wood frame and stucco construction. Sufficient repetition of units was planned, however, to allow semi-mass production in the framing of the buildings. All cutting was done in a field mill established by the contractor and assembled on jig forms for quick and economical nailing. Completed partitions were then hauled to the buildings and assembled on the wood floor. Successive crews in this type of work progress from building to building, each performing its specific job. Foundation excavation, concrete forms, concrete pouring, stripping, sills and joist, subfloor, interior partitions, exterior partitions, lining, bracing and blocking, roof joists and finally roof sheathing were the stages in framing, each with a separate and specialized crew. Similar planning and prefabrication was involved in the installation of mechanical and electrical work and in finishing of the buildings. The work thus progressed faster, was performed with less effort by the workman, and with greater skill because he soon became a specialist in his particular job. The result was better workmanship, done much faster; consequently, cheaper construction. Design and planning of this job was done by the Public Buildings Administration; management for the government by John B. Lambers, general supervision by A. N. Timms, labor supervision by Walter Crockett, mill foreman, J. A. Sherman.



Photographs by John Sherman



## HOUSING FOR CAMP HAAN



## ALISO VILLAGE



OWNER: Housing Authority of the City of Los Angeles.

ARCHITECTS: Housing Group Architects—Eugene Weston, Jr., Lewis Eugene Wilson, Lloyd Wright, George Adams.

CONSULTING STRUCTURAL ENGINEER: C. J. Derrick.

CIVIL ENGINEER: Harold Barnett.

MECHANICAL AND ELECTRICAL ENGINEER: Ralph E. Phillips.

LANDSCAPE ARCHITECTS: Katherine Bashford, Fred Barlow, Jr.

GENERAL CONTRACTOR: R. E. Campbell.

## WAR HOUSING







Recently dedicated, the Aliso Village War Housing Project provides 802 living units in permanent construction buildings which surround Utah Street School on a 45-acre site almost in the heart of Los Angeles. The brick buildings in the project have Groutlock walls and reinforced cast-in-place concrete floors supported on Wailes-Bageman pre-cast concrete joists. Repetition of units and similar construction throughout this portion of the job permitted construction on a semi-mass production, with specialist crews moving from building to building. The frame buildings were fabricated on the site and made up in sections which were quickly and easily erected. A field mill was established on the job by the contractor and all cutting was done from comprehensive cutting lists. Fabrication of partitions was done on the jigs and then transported to the buildings for erection. Cornelius Drinkward was superintendent on the job for R. E. Campbell. J. A. Sherman was mill foreman and general foreman on the frame buildings, and G. A. Bissing was general foreman on the foundations. George Burns was labor foreman.









**MIGRATORY LABOR CAMP**



**SOMERTON, ARIZONA**



The Yuma Migratory Labor Camp was the construction of a complete housing community for migratory workers for the Yuma district of Arizona. This camp consisted of housing for 300 families, comprising 70 buildings and provision for complete water system, sewage and sewer disposal system, and electrical distribution system. It was constructed on 160 acres of land for the Farm Security Administration under the supervision of the district engineer, J. P. Hallsteen, in San Francisco. Plans and specifications were prepared by the Farm Security Administration. The buildings are of frame construction. In addition to housing facilities, the group included community buildings, clinic and isolation units, farm and dairy buildings for the purpose of providing subsistence for the farm workers.



## OFFICE AND WAREHOUSE

The background of the R. E. Campbell organization includes a modern office, full working equipment and warehousing facilities for the latter. Above is shown the warehouse. At the right is one of the company's several transit mix trucks which are a part of the company's full complement of construction equipment. These trucks make possible a flexible usage of equipment and manpower in that one such "truck plant" can be used on several jobs in a short time without the problems of setting up and demounting stationary or permanent plants. These transit mix trucks, further, save vital man hours in that concrete can be mixed in them en route to jobs. The bottom photograph shows the entrance lobby of the organization's head office. It is modern in design and was built to provide efficient working space for a full staff.





Arl & Archie  
December 1942



*Christmas 1942*

This is a  
Christmas  
which brings  
hope to all  
men fighting  
for peace . . .  
the weight of  
their arms  
has begun to  
tell in the  
battle against  
oppression . . .  
the Minute Men  
of 1942 are  
on their way  
to complete and  
lasting victory . . .



GENERAL BUILDING CONTRACTORS  
3407 San Fernando Road  
Los Angeles, California  
Cleveland 6-3181



## LINE UP BEHIND THIS BATTLE FLAG AND FIGHT!

The fifty-six words which appear in quotation below were written by D. W. Robertson, Chairman of the Board of the Westinghouse Electric & Manufacturing Company, and appeared as a supplement to that firm's 1942 calendar . . . and are herewith pre-empted and given the "honor spot" on this page:

"I would like to see all of us rededicate ourselves to our country's cause and say, with Adams, Franklin, Jefferson, and the others who founded it: '... we mutually pledge to each other our lives, our fortunes, and our sacred honor' . . . and from this time henceforth we are not business men, consumers, capitalists, or employees, but citizens."

Let us be citizens—true, loyal, helpful citizens—trusting in the Great Creator's Divine Light to guide us through these chaotic years of struggle, of treachery, of hatred, of intrigue, of distrust. And while we here at the home front are playing the game of loyal citizens, while we are feasting at this Christmas time, enjoying our loved ones, laughing at a baby's pranks, or sitting at a table enjoying turkey and sauce, Tom and Jerries, candies and fresh fruits—luxuries we are still able to get—WHAT OF THOSE IN THE COMBAT FORCES?

What are they eating? What are they doing? Christmas on the battlefield does not mean pleasure, nor feasting, nor loved ones near. IT MEANS HELL—flying, shrieking, screaming HELL! There will be no cessation of combat. There will be no Christmas stocking, nor peaceful solitude. Those yellow devils and Hitler heilers have no thought of Christmas. Their desire is only to slaughter and to conquer.

If you want to be a loyal citizen; if you want to rededicate yourself to the cause of Liberty—to the cause for which our great Nation was founded and built—then wake up. Cut out petty arguments and get into line. Throw off your selfishness and greediness; stop jangling and wrangling over things of no consequence to the war effort. Hold up your pride and defend your every liberty by getting into this "home front combat." Serve faithfully those boys who are dying this Christmas Day for you, Mr., Mrs., and Miss America, just the same as the Great Nazarine died for you centuries ago.

Rededicate your every effort toward winning this war. It is your war just the same as it is mine. Dig deep, you fellows and girls who are drawing down those fat overtime checks; dig down deep—take two-thirds of your overtime and pay it out in war bonds, so that you and your loved ones may continue to enjoy the freedom you have known. Get in line, America. Serve by LEND-SAVE and help our fighting forces keep those killers from our shores.

The payroll of Robert P. Case, Electrical Contractor, on F.W.A. Project WAH D-Cal. 4251, San Diego, from September 17 to December 2, inclusive, totaled \$20,781.63, of which workmen invested \$4,260.80 in war bonds—20.5 per cent of the total! September 17 through 23 the total payroll was \$1,751.98, of which \$431.25 was invested in bonds (24.61%); September 24 through 30 the payroll total was \$1,746.11, of which \$543.50 was invested in bonds (31.12%); October 1 through 28 the payroll was \$8,072.06 and bond purchases totaled \$1,279.80 (15.84%); and from October 29 through December 2 the payroll was \$9,211.48 and bond purchases totaled \$2,006.25 (21.77%).

Robert P. Case is genuinely proud of the Treasury Department Award of the coveted Treasury "T" appearing on its banners and flags.

## ROBERT P. CASE

*Electrical Contractor*

HOWARD E. PETERSEN, General Supt.

BEN KENNEDY, Field Foreman

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TOO VITAL TO THE WAR  
TO BE PHOTOGRAPHED!

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of Celotex for the insulation of these buildings . . . again making a major contribution to war construction by providing vital victory materials through their engineering service. A mighty stream of such vital victory materials has flowed from George E. Ream Company warehouses to major war projects throughout the Southwest.

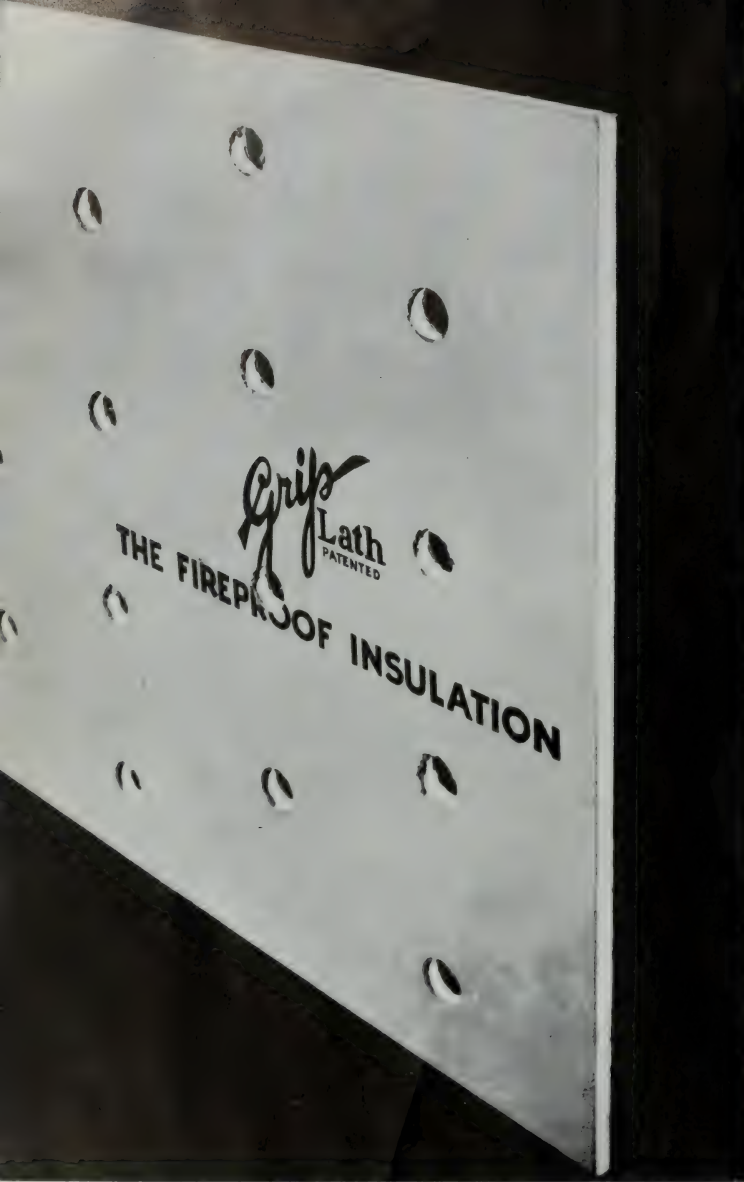
*Buy More War Bonds and Stamps  
Remember Pearl Harbor!*

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you do has an  
effect on  
when the war  
will be won!*

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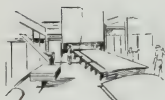
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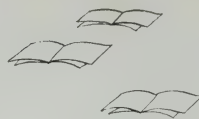
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## books



**SIGNED WITH THEIR HONOR**, James Aldridge (Little, Brown & Co.; \$2.50)—*Signed With Their Honor* is the *Farewell to Arms* of the Italo-Greek campaign. The difference is that "Farewell" was written by Ernest Hemingway, and *Signed With Their Honor* was written by James Aldridge. True, Aldridge does his best to reduce the difference to a zero. He imitates Hemingway as a small boy imitates his baseball hero. Or perhaps not quite that. Aldridge is no small boy. Perhaps I should say that he is a young man who has not cast aside his boyhood habit of imitation. Aldridge, an Australian war correspondent in his early twenties, has a keen mind and a challenging attitude. He doesn't need to imitate anyone. He has plenty of what it takes, and no doubt he will presently find his own manner and stand on his own feet.

*Signed With Their Honor* has a typical Hemingway hero—brooding, conscientious, reliable, joyless; the sort of guy who can take drunks home and be very patient with them. He is a little dated now—he belonged to the late twenties, when everybody should have just one more drink because we were a lost generation anyway. We were having the time of our lives, of course, but a sentimental literary eccentric called us a lost generation, so we had to live up to the idea. It was like being tagged *It* by Elinor Glyn, back in the same era: good publicity but a hell of a responsibility.

So the lost generation survives to the forties in John Quayle, flight lieutenant in *Signed With Their Honor*. You've had nearly enough of him, and if he were all the book had to offer, you'd chuck it after the first twenty pages. Probably you'd send it to the U. S. O., where people get rid of all the books they don't like. But *Signed With Their Honor* has much more than a hero, and much more than a Greek heroine, Helen Stangou, who plays straight to the lost generation dialogue. It has accounts of air fights that scare you pink. Each fight is different from the others, each is recounted in specific detail that proves that as a correspondent Aldridge is well worth his credentials. Beyond this, there is a cumulative story of bungling, first in Greece, then in Crete; and finally there are about twenty pages of slaughtering criticism of the divine right, school tie, brass hat group in the British military service. You read it with guilty awareness of the group's American counterpart.

Events run so rapidly in this war that much of this criticism is, like the hero himself, slightly dated. The African campaign indicates that some, at least, of the evils have been corrected. It is also something to think about that in a dark blue period of the war—the middle of last summer—a fictional indictment of the military high command could be published. Imagine what would happen to a youthful German novelist who tried to publish an indictment of Hitler's intuition, and you get the picture.

Quayle, the hero, after seeing Greece lost and Crete lost through muddling, is ordered to save a fighter plane by flying it to Egypt. His Greek wife is left in Crete, a prisoner of the Germans. He has time now to put the parts of the picture together.

"Much as he had mistrusted the army hierarchy before, he mistrusted them more now. He mistrusted them completely. He did not look upon them as individuals any more but as a group who were incapable and inefficient as a whole. . . . He knew that the leadership as a group were incapable of this thing, that they were not the proper group or individuals to run this thing, that they were not even part of it." Later, "He mistrusted the group he felt were misrunning it completely and utterly and with no feeling towards what it was all about. They treated it as a win if you can, but if you lose, well—too bad."

He sees a small group of British officers on a station platform, in expensive suede boots, perfectly tailored shorts, jackets with sleeves shortened to exactly the right degree. A trainload of Greek soldiers arrives, exacuated from the blood and fury of Greece, ready now to join the British forces. "Quayle heard one of the majors saying, 'Good God, what a bunch!' . . . 'Who are they?' the colonel said. 'Greeks or something,' the smaller major said. 'Dirty looking lot.' 'Aren't they?' Quayle stood up violently and jammed his hands in his pockets and thought of the day he had seen the Greeks being led away to be shot for killing their officers. He (continued on page 41)



# VERSATILE



Exterior shingle type. Chesterton project  
Plywood dormitories. Vallejo project



"Victory House" random board prefabrication  
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## THIS TIME AT VALLEJO

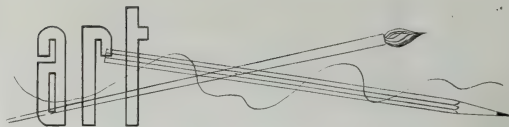
Again hundreds of hot water heaters manufactured by the United States Heater Company are being installed in a major war housing project . . . this time at Vallejo—the Chabot Acres project. More than 20,000 U. S. Heaters are being used on war housing projects in the West.

# United States Heater Co.

R. W. Tarlton, General Manager

133 West Palmer Street

Compton, California



## SAN FRANCISCO

There are several separate currents, each with its own set of eddies, which form the main stream of art in San Francisco, and this month each of them is represented in one or more of the city's three large galleries; the range is from modern to maudlin, inclusive.

One of the eddies of modernism seems to be a worship of structural or mechanical forms; as if, in this day of mechanical contrivance, the artists, steeped for years in hand techniques and emotional withdrawal from crass commerce, had suddenly looked up from their palettes and beheld power tools and modern machines and been hypnotized by what they saw. Taking a few tentative steps in this newly discovered world has brought to the few artists who have ventured a heady sense of discovery and has sometimes apparently paralyzed their critical faculties; so that each thing made with a power tool, every experiment in this unfamiliar direction, has the color and flavor of tremendous achievement. There is a tendency to glorify the result merely because the means are unfamiliar. Nevertheless, these artists are performing a service. They are the experimenters and pioneers. Conservative artists usually consolidate and amplify the gains made by the experimenters. They are concerned not so much with the discovery of new means as with the expert use of tools already discovered. Another group is instinctively reactionary. They are the followers of beaten paths, those who feel comfortable only in familiar surroundings. Conservatism is a title which can be made to cover everything from sound, traditional work to the most banal inanities. An exhibition which calls itself conservative but which seems distinctly on the reactionary side is the annual show put on by the Society for Sanity in Art at the California Palace of the Legion of Honor. Sanity in this case appears to be synonymous with representation; and unfortunately most of the representation in this show is on a calendar art level. Here and there are a few pleasing landscapes, competently done; William Ritschel's blue sea with gulls, called *Under Tropical Skies*; John Mason's small sketches of boats and shore; Duncan Gleason's stiff but accurate sailing ship, and other pictures, usually small and unpretentious, among them landscapes by Gleb Ilyin. But there is in this exhibit a great deal of inane sentimentality which the sculpture section, with the exception perhaps of the realistic *Kid* by E. Bruce Douglas, does nothing to counteract. The show is quite popular.

Clyde Magill's one-man show at the San Francisco Museum is good, sound, conservative painting with a feel for the structure of landscape. There are several small paintings of trees and grass, difficult to handle without mushiness, done with small brushstrokes which have definite structure as well as lightness. *Montara Cut* is one of several well-done larger landscapes.

The Women Artists' annual shows distinct modernist intentions with more than a touch of construction fever. The award for Best Piece of (continued on page 13)



Emphasis  
on  
Mosaics  
for  
your  
Modern  
Home

Fireplace  
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\$250.00

**JEANNE REYNAL**

712 Montgomery Street

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## Guidepost

OBABLY no similar organization has  
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ver good housing was needed quickly.  
of prefabrication is sensibly engi-  
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d structures. It will be the system  
tion in the post-war period . . . lead-  
e as it has throughout the war.

STRUCTURES

*Photograph by Julius Shulman*

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These houses, built on the rolling hills of Vallejo, are a part of the huge Chabot Terrace War Housing Project . . . they are prefabricated. This is prefabrication at its best.

But the H. Mayson organization is not confining its war efforts to just one kind of needed war construction . . . it is doing several kinds!

Because all of us must do every-thing we can to win this war . . .

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# music

The art of Bach, centripetal and proceeding out of the entire man—it is mystical in no vague signification of personal dogma, wholly Lutheran, exegetical, yet not unfitted to serve the practice of a universal, catholic, Christian church.

Like Beethoven's art, it follows a necessary course of growth; one learns to recognize its periods, its phases. This growth is idiomatic, comprehensive; it is an entire assimilation of technique, one might say including rather than thrusting off experiments. Intimately emotional, it depends less than the art of Beethoven upon the structural authority of emotion and the consequences of emotion.

From the beginning it accomplishes more than the best it imitates. Imagine Bach, at first apologetic, dutifully employing every means, in spite of respectful intentions consistently overflowing every means. This feeling of duty, of appreciation, reverence, characterizes his attitude toward all that is past. The ways and styles of men he loves and cherishes; through the protestant mode he serves the universal catholic church. No revolutionary, he is radical only in being deep-rooted; his luxuriance sways with fashionable breezes.

Less isolated in the artistic community than Beethoven, than Mozart, almost a Haydn among friends, indeed more being a family man, he finds outside his immediate group of intimates no real recognition—Beethoven's and Mozart's compensation. No one can understand the fullness of his art, the elaboration of its means. None penetrates with his insight the thought his art expresses. His dynamic genius, superficially of the 18th century, will find no genuine appreciation until it is joined with the similar all-pervading dynamism of the 20th century. His profound melodic creativeness, partaking in a common nervous animism with his thought, defies more often than it induces the pleased participation of secular ears. How little Bach is loved and known! To understand these melodies one must participate in them as in a priestly function, in an intense concentration of precise, metaphorical-theological-scientific, direct speech.

The idiom is intellectual—that word of today's silly condemnation; it makes no appeal to careless feeling; there is no sweetness of slack sense. It is semantic music, common sense made rare and precious by exactness. Therefore it is humorous. Bach tells of the Holy Ghost, the live sprite of the universe, Ariel, in the abounding language and rhythm of light winds. Bach being humorous is never afraid, never in dull defeat before the immense negative. The fear of God he tells us is living in the pervading presentness of God, not in terror of His absence. Not the dumb courage that stands up to chance—daring, the daring of the deliberating mind implementing the dynamics of chance.

When Paul Valéry was a young man he set himself to the task of writing an *Introduction to the Method of Leonardo da Vinci*. A daring fencer, he engaged toward the vitals. In later years the old academician, preparing to publish, issues a *Note and Digression*, itself as lengthy as the *Introduction*. With mature benignity and a docile skepticism purporting not to conceal the old man's cynical, self-defense fear of all conclusions, of failing—the commonplace—he puts aside the daring of his younger days.

No such cautious involution of self-serving age turns upon itself the daring penetration of old Bach. See how in age he puts aside the need of pleasing and meditatively considers in its own medium the cosmological structure of his art. Revising his choral preludes, he devotes them utterly to the idiomatic service of his God. Here is no modern intellectual earth-bound in frustration, self-excused by personal analogy with the speculative, unproductive genius of da Vinci. Speculation has a place; within the means of realization, it goes beyond the fruitless generating of notes and well-aimed, fruitless prophecies. The defeat Valéry thrusts upon Pascal Bach by comparison thrusts back upon Valéry and da Vinci.

The art of Bach reveals the spiritual workmanship, daring to the uttermost bounds of his controlled technique, of a man whole in mind and body. Herein structure subserves the life of ornament; ornament imparts to structure freedom of self-delineating space. This art dares through abstraction to reveal the inmost secrets of substantial organization. Here continuous motion establishes and dissolves solids, as in our contemporary revelations of physics. Here the intangible accuracy of mathematical relationships, (continued on page 46)

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## Post-War Guidepost

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The Ray Eames cover for the November issue: The clearest and most concise forms often come directly out of and are a part of our most serious work. The source material of the November cover is an example of these forms.



Those shown relate to the solving of the airfoil: the basic formulas governing the motion of a fluid, curves representing lift and drag, and the airflow itself. These are the tools of the aerodynamist.

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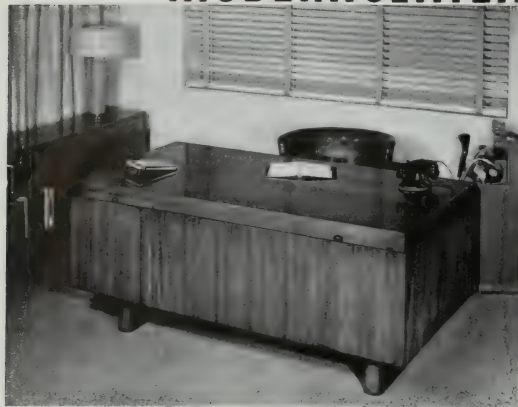
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San Francisco Showroom  
442 Post Street

### ART

continued from page 12

Work in the Exhibition went to Claire Falkenstein for her development of an idea; the development being a joint fitting of pipe in drawing and model, apparently by-product of a course in marine draughting. It was carried out in corrugated paper. This section of the show, labeled Art Assists, also contained plates by other members of the society who are, or have been, studying draughting; and a large group of amazingly bad posters done with the laudable aim of helping the war effort. Art Reports is what one would expect; Art Lives, painting and sculpture having no obvious link with the war. Dorr Bothwell's small, clever oil, *Camping by the Shore*, received the President's Purchase Prize; the award for decorative arts went to Jeanne Reynal for her mosaic table. Honorable mentions: Jeanette Haber (for ceramics); Alma Lavenson (photographs); and Emmy Lou Pachard (ink and wash drawing). There were a number of good things in the painting section, among them an oil of very colorful rooftops by Elizabeth Dougherty.

The San Francisco Museum showed also a room full of Constructions and Mobiles by Alexander Corazzo and Gretchen Schoeninger, and many oil cartoons by Florêncio Campos, the Argentine caricaturist. In these the landscape backgrounds were often more interesting than the caricatures.

Amateurs spread their works over quite a territory in the show called Do You Pant to Paint, at the De Young Museum. This was sponsored by the *Chronicle's* quite fake Society for the Prevention of Frustration Among the People. There were the usual things which are always submitted to an exhibition of this kind, with no holds barred; the incredibly childish efforts, the paintings with a sincerely naive charm, and the surprisingly skillful pieces which lead one to wonder about the strictly amateur standing of the artist involved. Prizes: Oil, John Sweet's small still life; sculpture, Jane Muir's terra cotta called *Obese*, a plumpish nude trying to touch her toes; watercolor, *From the Hill*, by Celia Insley. Honorable mentions: Sculpture, *Seated Woman*, by Ralph Bertucelli, in red sandstone; pictures, *Taos Landscape*, by Maya Nafziger; *Sisters*, by Sergeant William O'Connor; Fenner Fuller's *Circus*, amusing and detailed; and *Potrero Hill*, by Robert Muir.

The De Young also shows oils and drawings by Jean Charlot. Best of these are compact and full of vigorous design, with Charlot's characteristic squatty figures suggesting Maya sculpture; as in two large paintings called *The Storm*, in each of which a Mexican mother and child cling to each other in massive embrace; or the two small, very compact groups called *Mother and Children*. Less moving by far are the series of compositions for Stations of the Cross, or the studies for a mural in Georgia.

Returning to the Legion of Honor, the show of Sculpture for Children is well worth seeing. There is also an exhibit of drawings and small oils by Dorothy Puccinelli, and several cases of very beautiful modern enamels by Karl Drerup which should not be missed.—DOROTHY PUCCINELLI.

### LOS ANGELES

Pending that time when Los Angeles has its counterpart of New York's Museum of Modern Art, we must content ourselves with the sporadic glimpses which we are afforded of important art from our immediate past—and be grateful. Such an occasion has come in the present loan exhibition at the Los Angeles Museum: the private collection (continued on page 44)

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# notes

IN PASSING

And one man said something about fighting to develop and maintain a civilization that could at least assure all of the people of all of the world milk if they needed it. And another man said that certainly *he* was not fighting this war to see that every Hottentot had any such thing as a quart of milk—needed or not. There was talk about four freedoms, and they were written down and given to the people. And they sounded wonderful, and they still sound wonderful. But a great many things have happened and a great many more things are likely to happen before we hear about them again. All those brave words could be so real if we believed them and if we were ready to make them come alive in action.

And then another man said, "I have not become a prime minister for the purpose of liquidating our empire." And again he said, in the face of the rising hope of the world, "*We* mean to hold what is our own."

What is the use of talking about the hundreds of thousands of people who are dead and the thousands who are going to die if in the end we cannot be assured that it is all going to have a definite meaning? We are told that we waste our time talking about the ways of peace. We are told that there is a war to be fought and won. But it is very evident that someone is thinking about that peace and that someone is carefully sketching in the general outline. Among other things, we would like to know how it is going to be our peace if we don't know anything about it? The terrible haunting danger is that the tired and worn and suffering people of the world will, when the end comes, accept anything—willingly and with gratitude. And the same old men or their inheritors will meet somewhere and settle the pattern of life as it was before, behind a screen of words that sound high and great enough to defy a direct application to any real way of life.

The little man in the grocery store, his face contorted with rage because he can't get his butter, says, "Well, of course, it's because we've got to feed all them Chinese and them Russians. That's why we got to starve ourselves." He's not a mean little man, but he's never been allowed to think or to know very much. And the one thing that he doesn't know is the most important thing of all—that *there aren't any foreigners any more!* And he doesn't know very much about food and the money that buys it and the way it gets distributed. He doesn't know about the thousand and one things that make food a weapon for peace and for war and for freedom and for slavery. No one takes the trouble to tell him. Every prejudice that he accepts as considered opinion is used against him and millions of people like him. He never gets a chance to really think about "them" Chinese and "them" Russians and "them" Scotchmen and "them" Hottentots and Australians and Indians and Jews. If he did he would know, in the deep wisdom that is a part of all human beings, that all those "thems" are in reality himself. And that each, within the confines of his own nationality and culture, struggles to break down the arbitrary borders of language and of custom to create a world for people.

Millions of our men are going into the holocaust. Unlike the soldiers of the past, they are being carefully taught and trained to become highly skilled technicians to completely master the machine. Surely the time has come when they should be given the knowledge and information which will help them master the conditions which create war. Slogans are not enough. Devices developed through propaganda for the purposes of morale are not enough. These are the men of our time creating the conditions upon which the future is to be built—a thousand years of the future.

We know what has been done in the great peoples' armies of our own allies. We know that a part of the training of those fighting men is a full understanding, a full awareness of the basic reasons and the necessities for peace. What we don't seem to know is that we are not only fighting to save democracy, but also that we actually are fighting to make democracy work. That, perhaps, is the thing that is at the bottom of all this talk about the present war being a revolution. It just might be that it is the closing phase of our own American revolution and all the other revolutions through which man's mind has been brought laboriously out of the caves and the tree-tops. The only real danger lies in the confusion and in the misinformation and in the prejudices that are the weapons of a stubborn past that is not and never has been good enough for mankind. The fight for the peace is today's work. If it is left undone, the hope of tomorrow can be nothing but a victory for all the dead, bitter yesterdays.

AN EAGLE'S VIEW OF VALLEJO might produce a shudder of shock in any bird returning for a look at old haunts. "Things as they were" have vanished before the tidal wave of rows, clusters, regiments of lozenge-shaped dwellings, brown, red, dun, which have produced a raw new world born of quick necessity on slopes where cattle grazed but a short time since.

Vallejo, population 30,000 two years ago, has tripled in size as shipyard workers and their families came pouring into the region. In October of 1942 the number of workers being transported by bus

V A L L E J O

W A R H O U S I N G



went well into five figures, no one knew how many commuted by private automobile, while Mare Island Navy Yard officials continued to explore new sources for increasing manpower.

Along the way Vallejo had developed an imperative housing problem of such desperate urgency that, despite a climb of city density of from 80 persons per block to 380, hundreds of workers were quitting to go back home or look for jobs where better living quarters might be had.

As a somewhat belated and partial solution, several Federal housing projects got under way, flung up on vacant sites in a girdle around the older sections of the city. Jobs were assigned agencies which happened to have funds and each went ahead, apparently with more enthusiasm than coordination. All of these projects betray evidence of lack of consideration for a thousand factors of community integration and disregard of the flexibility in planning demanded by the

ABOVE: CARQUINEZ HEIGHTS HOUSING. OPPOSITE PAGE: CHABOT TERRACE DURING CONSTRUCTION; EXPERIMENTAL HOUSES BY WILLIAM WILSON WURSTER IN CARQUINEZ HEIGHTS PROJECT.



human equation. If any of the offices involved had occasion to consult one another or if there had been any coordination of planning functions, the results don't show it.

Vallejo war housing provides a physical demonstration of the mistake of building without real coordination, without a central, skilled nucleus of direction, without community cooperation and consultation. Possibly too many agencies were involved: Farm Security Administration, Public Buildings Administration, Federal Works Agency, Federal Public Housing Authority. Directing offices were too remote,



Nevertheless, Chabot is less the spiritless job done to shelter the faceless fractions of a production army than some of the others, and shows glimmer of planning for a community of people. Perhaps Chabot gains some profit from its isolated location. Schools, stores, playgrounds, a community building, a firehouse, *had* to be provided. Other projects developed under the direct Federal program were not as fortunate. Roosevelt Terrace, only permanent one of the group, has inadequate front yards, scarcely usable rear yards without definition, no community building and no play areas. Roosevelt Terrace children play in the streets or utilize the playground facilities developed recently under the local housing authority at neighboring Federal Terrace.

In Vallejo, "recreation" for adults is mainly commercial. No project planner should have much difficulty ascertaining that the city has only one baseball diamond, seven motion picture theaters, most of them small; that the area supports 108 on-sale and 97 off-sale liquor establishments.

The original plan for construction of the Farm Security dormitories (3,000 units for single workers, 200 temporary family units) included a community building. Presumably because of budget considerations it was never built. Dormitory residents had to be content with the 200 square feet of noisy lobby or go elsewhere. And "elsewhere" is, usually, a polite word for it.

Strangest oversight in the construction scramble was the seemingly complete unawareness, on the part of the government planners, that women were on the path from the kitchen to the hiring hall. In all projects, except the new Victory Apartments built after the local housing authority took over, no nursery school facilities were included, and the assumption seems to have been that the lady of the house would remain apron-clad.

It is unfair to be too critical of architectural design based on rigid

## C A S E H I S T O R Y



plans imposed by Washington and imperative demands of regional officials for speed and cost limitations. Judging by Vallejo results, one gets the impression that too many architects have worked with no clear idea of the needs of the families now living in their projects. In a sense which may be more real than apparent, the client is not the Federal government, it is not the local housing authority. The real client is the ultimate occupant of one of these dwelling units.

Standardization war housing may be necessary but does not have to be monotonous. Carquinez Heights, perhaps benefitting by its topography, has vistas of great interest and excitement, while much of Chabot is dull and nerveharrowingly repetitious. Federal Terrace is formless and without cohesion or individuality, and none of the projects was conceived with proper regard to relationships with the existing city and the work areas.

In all of the dwelling units there is a too-lavish unwillingness to depart from the past, a lack of elasticity, a failure of courage to try new techniques. Various exigencies of the emergency seem to have been overlooked, such as day sleepers. Design has been tailored to standard concepts so that in Chabot one sees an immense multiplication of the tightest possible compression of the traditional idea of family shelter. Victory Apartments, designed for working couples, did not escape having kitchen, bedroom and living room cut into proper cubicles by space-stealing and expensive partitions.

Last July the Vallejo city council, having recovered from the first stage of bewilderment, caught up with progress and established the Vallejo Housing Authority under California state law. Five local citizens were appointed by Mayor Stewart. This commission consists of Charles F. Daley, A. F. of L. labor organizer; Luther E. Gibson, newspaper publisher; Clarence F. George, banker; John Alltucker, superintendent of schools; and Lloyd Johnson, secretary of the carpenters' union.

Faced with the problem of centralizing and coordinating the sprawling projects, with adding unprovided facilities, with integrating war workers into the existing city, they selected as executive director M. J. Wilsie, who for the last ten years has (continued on page 25)

bureaucracy too rigid, statistics too cold, "planning" a word on lips too busy computing the cost of board feet, to give more than passing reference to the "intangibles" inseparable from good social living.

Seemingly, sites were selected with the dominant concept of paring down land costs, and with little thought to possible transportation breakdown, availability of shopping and recreational facilities, schools, and normal utility services.

Oversized, 3000-unit Chabot Terrace, located three miles from central Vallejo, required enormous expenditures for water, gas, and sewer lines and has miles of newly finished streets. Chabot is flung across acres of rolling pasture and is obviously an emergency project destined to return to its pastoral origin at the end of the war. Even the lay citizen must wonder if the money spent on extending utilities out here might not have been put to better use in ditching, filling, and reclaiming for the future the large swale which is an ugly, pronged scar upon the near eastern face of the city.



TOP ROW: VICTORY APARTMENTS AND ADMINISTRATION BUILDING; TWO VIEWS OF FEDERAL TERRACE. SECOND ROW: DORMITORIES FOR THE FARM SECURITY ADMINISTRATION. THIRD ROW: SCHOOL AND AUDITORIUM, CARQUINEZ HEIGHTS; CHABOT TERRACE. FOURTH ROW: TWO VIEWS OF BUILDINGS FOR THE FARM SECURITY ADMINISTRATION; CONSTRUCTION ON CHABOT TERRACE.





CONSTRUCTION DATA ON PAGE 41

been identified with Federal, state, and local housing activities.

Since July transfer has been completed of the existing projects to the jurisdiction of this authority, and local participation in future planning and construction is assured. The director has assembled a competent staff who go at problems with an enthusiasm which guarantees that matters will improve. A recreational building is being planned for the dormitories, remodeling is under way to provide nursery quarters, playgrounds are being developed, infirmaries are scheduled where needed. As well as facilities, services are extended which did not exist—a medical plan has gone into operation, community and recreational leadership or consultation is being furnished, cooperation with the city is progressing. Considering what they have inherited, the director and his staff will have to use a brimming quota of wits to remedy all the deficiencies. That they will go a long way has already been demonstrated. Perhaps some of the sore spots cannot be quite eliminated. It would, for instance, take superhuman ingenuity to keep the first projects from resembling transitory and indifferent harlots waiting for orders to move on.

Neither can any ever-so-competent staff dispose of the major problem: that of providing an increasing amount of war housing, better designed, better adapted to its purpose and to local conditions, without assistance from Washington. If a local authority is to function with its greatest efficiency, it must have as much autonomy in determination of need, in site selection and in construction, as it has in management of its projects.

As we go to press we learn that additional housing is programmed for the Vallejo area. Perhaps it will provide the opportunity for proof that all human values need not be liquidated in tossing up emergency shelter, perhaps it will furnish some vision of decent planning which may be utilized in a quieter world.

For in Vallejo, probably more evident because of its growth than in any of our other boom towns, we see the worm at the heart of the fruit: the pupa of the future. Still dormant, but stirring in its cocoon, it takes nourishment from all those items we intend to "think about later"—population displacement, post-war employment, present construction to prevent total waste of time, money, and effort, sound planning for a society in which every element may contribute most in its productive and agreeable capacities.

This is opportunity. Somewhere there must be an architect who realizes that Americans are a fluid, dynamic, and adaptable people and that the gregarious impulses of Americans can never be better utilized than in sheltering them appropriately for a great and cooperative struggle. No one need fear that Americans will lose their individualities in any sort of environment—Americans will always persist in individuality as the planting and fencing through Carquinez Heights testifies.



# american-soviet relations

HENRY A. WALLACE, VICE-PRESIDENT OF THE UNITED STATES

FROM NORTH, SOUTH, EAST AND WEST, Americans have come this day to pay tribute to our Russian ally. It is right that we should do so, because the Russians have thus far lost in the common cause of the United Nations at least 50 per cent more men killed, wounded and missing than all of the rest of the European allies put together. Moreover, they have killed, wounded, and captured at least 20 times as many Germans as have the rest of the Allies. In all of Russian history, there is no more striking example of courage and willingness to sacrifice than Russia presents today.

It is the desire and the determination of the American people to help Russia and help her now. President Roosevelt has led the Army and Navy and all the other war agencies in terms which cannot be misunderstood that help to Russia comes first up to the limit of shipping possibilities. The American people are solidly behind President Roosevelt in his decision to give Russia priority number one.

It is no accident that Americans and Russians like each other when they get acquainted. Both peoples were molded by the sweep of a rich continent. Both peoples know that their future is greater than their past. Both hate slavery. When Russian people burst the shackles of czarist absolutism, they turned instinctively to the United States for engineering and agricultural guidance. Thanks to the hunger of the Russian people for progress, they were able to learn in 25 years that which had taken us in the United States 100 years to develop.

The first person to sense the eventual significance of Russia and the United States was the French author, Tocqueville, who 107 years ago wrote:

"There are at the present time two great nations in the world which seem to tend toward the same end, although they start from different points. I allude to the Russians and the Americans. . . . Their starting point is different and their courses are not the same, yet each of them seems to be marked by the will of heaven to sway the destinies of half the globe."

Russia and the United States today are far closer than Tocqueville could possibly have imagined when he traveled across the United States in 1835. The continental position of both countries and the need for developing rich resources unmolested from without have caused the peoples of both nations to have a profound hatred of war and a strong love of peace.

We in the United States honor Maxim Litvinov, when we recall how as Foreign Minister of Russia he worked for "collective





# in the new world democracy

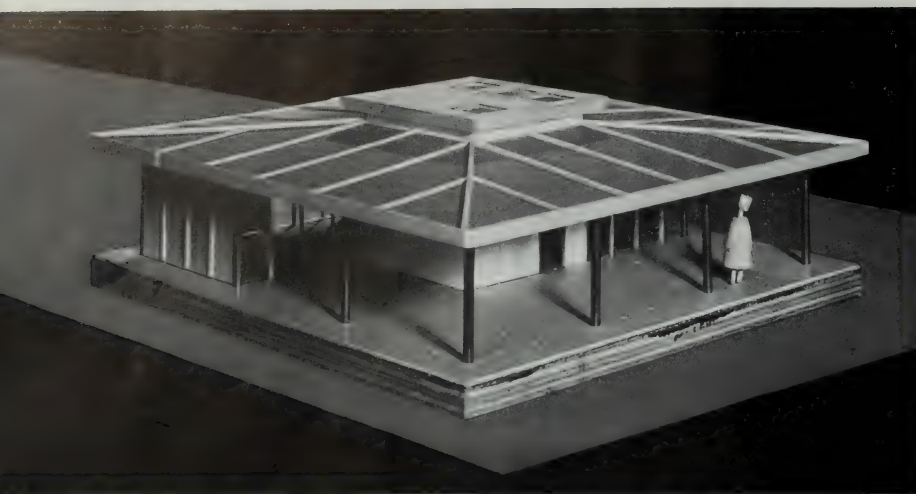
security." Litvinov, in those days when Hitler was young to power, wanted to preserve the peace by banding together the non-aggressive nations so they could take a decisive stand against any ruthless nation that might be out for loot. He saw Russia bounded by 14 different nations, many of which were friendly for definite historical reasons. He knew that Germany would use one or more of these nations against Russia when she attacked. Litvinov failed for a time, but now he has come into his own again because he was right.

Russia has had her bitter experience with isolationism. So also has the United States. In 1919 Republicans and Democrats alike sought through a League of Nations to express their belief in the collective security of that day. Taft, Hughes, Hoover, Lowden, and Root all wanted a league. Then isolationism came out of its cave and not only killed any possibility of our entering the league but made us certain that we would adopt international policies which would make World War No. 2 almost inevitable.

Both Russia and the United States retreated into isolationism to preserve their peace. Both failed. Both have learned their lesson. Russia and the United States have had a profound effect upon each other. Both are striving for the education, the productivity and the enduring happiness of the common man. The new democracy, the democracy of the common man, includes not only the Bill of Rights, but also economic democracy, ethnic democracy, educational democracy, and democracy in the treatment of the sexes. The ferment in the world today is such that these various types of democracy must be woven together into a harmonious whole. Millions of Americans are now coming to see that if Pan America and the British Commonwealth are the warp of the new democracy, then the people of Russia and Asia may well become its woof.

Some in the United States believe that we have overemphasized what might be called political or human rights democracy. Carried to its extreme form, it leads to rugged individualism, exploitation, impractical emphasis on states' rights, and even to anarchy. Russia, perceiving some of the abuses of excessive political democracy, has placed strong emphasis on economic democracy. This, carried to an extreme, demands that all power be centered in one man and his bureaucratic helpers.

Somewhere there is a practical balance between economic and political democracy. Russia and the United States both have been working toward this practical middle ground. In present-day Russia, for example, differences in wage income are almost but not quite as great as in the United States. The manager of a factory may be paid ten times as much as the (continued on page 46)



WHITNEY R. SMITH, ARCHITECT

A

Plywood and aluminum are certain to be two of the most interesting materials following the duration. The amounts of these two materials that are now being produced are certain to make them economical for all types of building. While aluminum and plywood are both very different types of materials, they are both very strong for their weight. Adding glass to this combination we have all the materials necessary for the frame and finish of a simple but most luxurious house.

The prefabricated house has been predicted for years and has been compared with the automobile and the assembly line. The big chance for prefabrication came with defense housing. So far it looks doubtful if any real contribution has been made. It is true that many ingenious methods have been devised for making wall and roof panels and fitting them together on the site, but the result has been a hand-made house as far as the plumbing fixtures, wiring, lighting, painting, and so on. The house still costs \$3000, is definitely commonplace, has no flexibility, but on the contrary is limited to one or two floor plans.

The purpose of this project is to suggest solutions which would overcome the present disadvantages of the so-called prefabricated house, giving industry a house it can manufacture by quick conversion of their plants, and giving the public the same luxury at low cost which they get from their automobile.

The scheme is simply a shelter 42 feet square, the roof being supported by 16 columns evenly spaced as shown. The mechanical unit which is fabricated in two parts compares in cost and complexity with the average automobile. This mechanical unit contains the heating plant as well as the central power for washing machine, ironer, refrigeration, food mixer, garbage disposal and supplementary shafts for the owner's own particular requirements and hobbies. The kitchen and bath are given even lighting and air circulation by the skylights in the roof.

The purchaser would select the mechanical unit he desired according to his taste and the price he wished to pay. These models would all be on display at the local dealer's showroom. The local dealer would then install the shelter and the mechanical unit at the site. So far there are no walls.

B

In the floor slab at exactly three feet apart are aluminum receptacles similar in appearance to an electric floor outlet. The wall units, which are primarily either plywood or glass banded with aluminum, are snapped into these receptacles at the floor and ceiling. If the owner wishes a one-bedroom house to start with and only wishes to purchase that much furniture, he finds he needs 18 plywood panels and 14 glass panels.

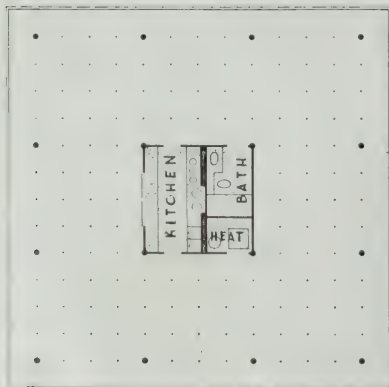
C

Soon the owner's needs are greater and he finds that by purchasing three more glass panels and five more plywood panels he may have a two-bedroom house. The panels of course could be moved any time, as often and as easily as the furniture.

D

The family grows and three bedrooms and a larger living room are required. The owner orders eight glass panels and 23 plywood panels. The addition is done simply and inexpensively. No changes are made in the mechanical unit. The heating plant is so arranged that when a new room is added, it is merely a matter of opening a damper to provide the new room with heat.

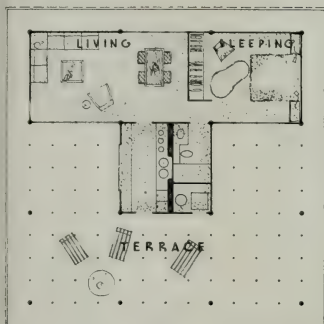
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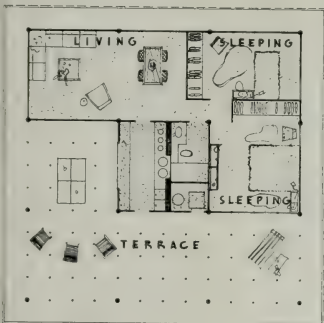


# H O U S E

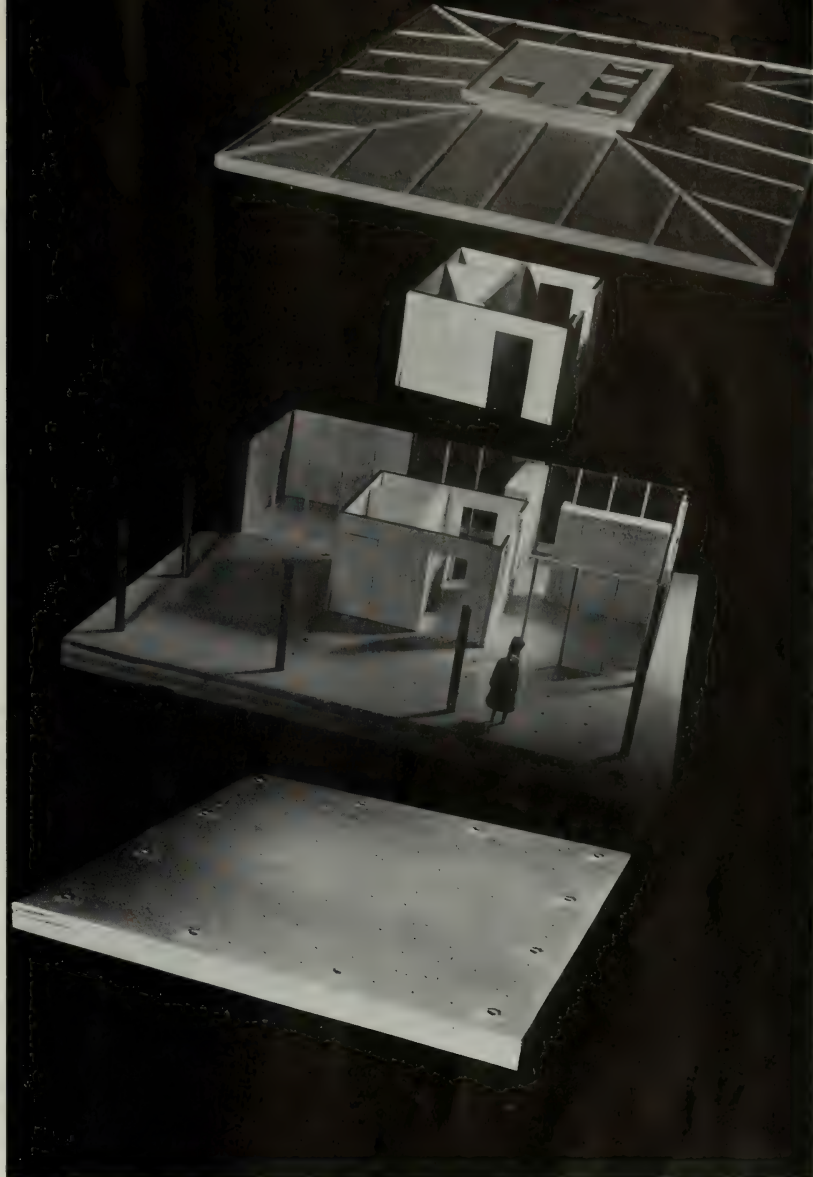
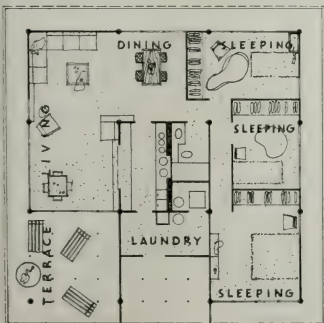
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C



D



Photographs by Julius Shulman

E

The roof structure would be fabricated by an organization similar to those which at present are erecting trusses and arches.

F

The mechanical unit could surpass anything that the most expensive custom-built arrangement has today. With constant research, the kitchen operation would become more and more simplified. Expert maintenance would be taken care of by the local dealer.

G

At any time the owner may purchase additional wall and furniture units. They fit into place like a part in a jig-saw puzzle. No specialized trade is required for installation.

H

The floor slab is covered with Monocork which is resistant to weather as well as being resilient. Therefore with expansions or changes no alteration need be made in the floor.

# FASCISM IS MY PERSONAL ENEMY

A RUSSIAN ARCHITECT LOOKS UPON DESTRUCTION

■ We architects have no greater foes than Fascist destroyers of culture. We create and build, while they destroy and preach destruction.

They brought the greatest ruin to Russia, my native land. Yesterday I listened with an aching heart to the story of one Red army commander who told of the terrible crimes German bands committed in ancient Novgorod, one of the sacred spots of Russian culture. They demolished the Novgorod Kremlin, ruined seventeen monuments in Pskov, destroyed the wonderful new Jerusalem monastery, and tens and hundreds of incomparable monuments of medieval Russian architecture.

The government made me a member of the committee in charge of the restoration of "Yasnaya Polyana," despoiled by the Fascists. I saw with my own eyes the crimes committed there. The whole civilized world has heard of it by now.

I have been erecting buildings for more than forty years. During this time I have built about a hundred houses. I am exceedingly proud that I constructed the mausoleum by the walls of the Kremlin, where the remains of the great Lenin rest. I designed Kazan Station in Moscow, the bridge which connects the famous Red Square with the left bank of the Moskva River, the house of the actors, the house of the academicians, the "Moscow" hotel. When air pirates carry out their raids and bomb Moscow, I am torn with anxiety, not for myself, not for my home, but for the buildings created by my labor. Thirty-two years ago, in the town of Pochaev, on the former Polish border, I built a large cathedral. Mosaics were executed according to the drawing of the artist, N. K. Roerich. Thirty years ago in Brouch, Volhynia, I restored the wonderful cathedral of the 13th century. The Germans destroyed all this.

Recently my son, Mikhael, returned home after having escaped from a German war prisoners' camp. Thirty-four years old, a skillful engineer, he volunteered for the army in the first days of the war and became a layer of heavy guns. Through ill luck he was taken prisoner by the Fascists, and with his own eyes saw how they mistreated the Russian people. Risking his life, he thrice attempted to escape from the concentration camp and succeeded on the third attempt. Having almost reached Mozhaish, he hid for almost a month in the barn of a courageous collective farmer, who risked her life to save a Russian soldier. The Germans hang without mercy all peaceful civilians who help Red Army men.

These conversations with my son intensified my hatred for the German barbarians.

At the beginning of war, the construction of the enormous buildings of the Academy of Sciences, designed by me, was in full progress. It was planned to be completed in 1943. The Hitlerites prevented this. At the beginning of war the enormous work of reconstruction of one of Moscow's main arteries, circle "B," part of which was done according to my plan, was also in full progress. The Germans prevented this as well.

I am now possessed with one idea—to help my people defeat our worst enemy. I have designed an octagonal dugout which can be constructed in two days. Such a dugout will be of immediate help to those whom Fascists deprive of homes.

I have designed a station hotel with a simplified system of heating which can accommodate a hundred persons, and will cost 70,000 rubles. I have written a detailed plan for the organization of a special institute of building materials. The hour of victory is near, and after victory we will need an enormous amount of building materials for the great work of reconstruction.

In one of Moscow's parks of culture and rest I have constructed a big pavilion for trophies of this war. I completed this building, covering an area of 2,000 square meters, in nineteen days. I am at present designing a new school in Yasnaya Polyana to replace the one burned down by Germans.

It is interesting to note that among the ashes of the school in Yasnaya Polyana stand unharmed statues of Lenin and Tolstoy, a magnificent symbol.

Every effort for the struggle against Fascism—these words are paramount in the thoughts of all Russian intellectuals, of all my personal friends—sculpturers Mukhina, ballet dancer Gelzer, Kachalov and Moskvina, actors of the Moscow Art Theater, and artist Knochlovsky. My closest friend is our famous artist Nesterov. He is almost 80, but with what youthful force does he say that for the sake of humanity and the future of mankind, Hitlerism must be wiped off the face of the earth.

When I was in Yasnaya Polyana I heard, with indignation, of a conceited German officer who said scornfully, pointing to a peasant lad, "In ten years he will forget how to speak Russian."

No, Fascist monster, you are greatly mistaken. Not only ten but a hundred years from now the Russian people will speak their native language and work on their native soil, whose honor and independence they will preserve. Together with other freedom-loving nations—together with the great British and American democracies—my people will destroy the horrible nightmare of Hitlerism.

A L E X E I

S C H U S E V,

A R C H I T E C T



# airport

WITH MURALS AND MOSAICS BY GRACE CLEMENTS



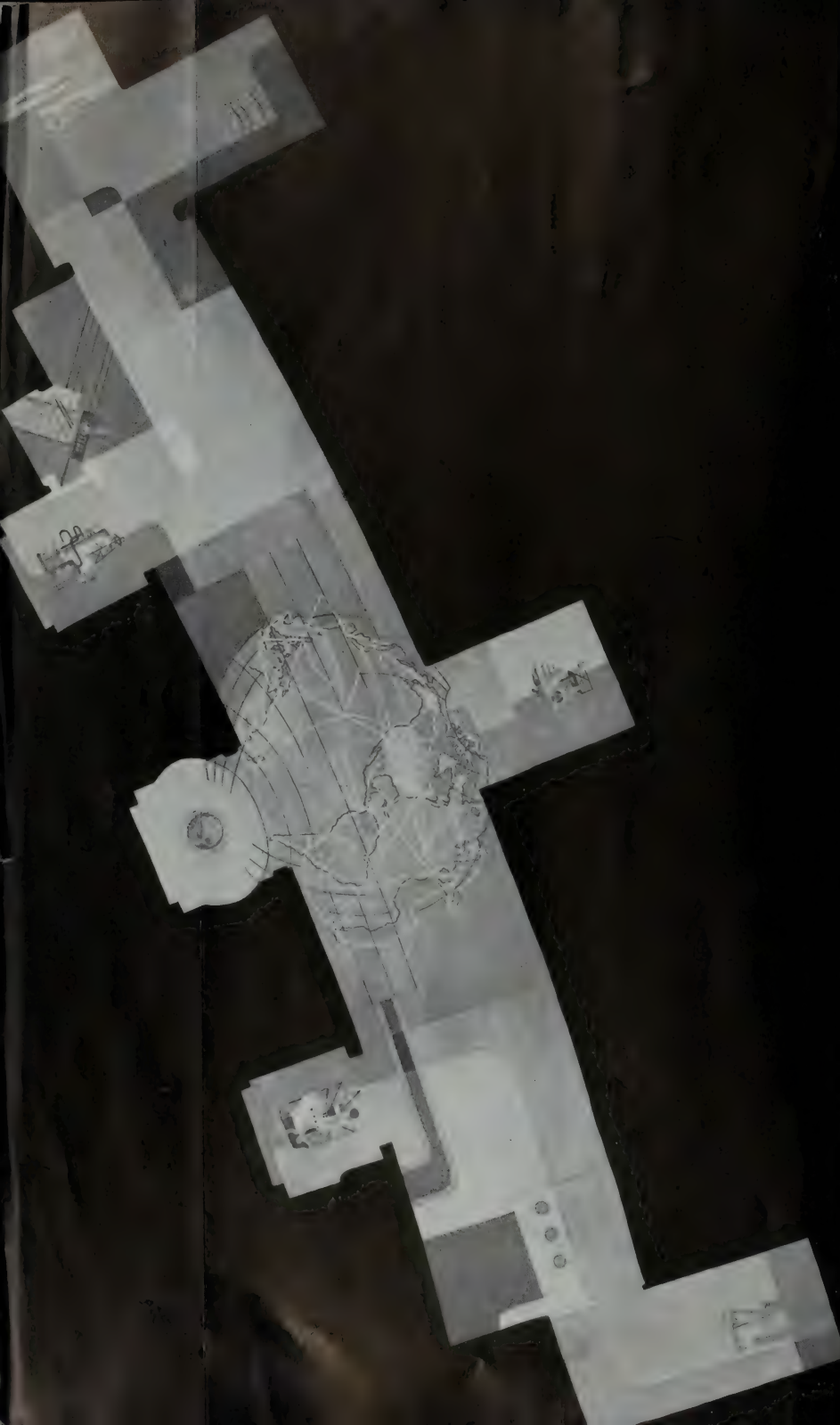
**LONG BEACH**  
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Grace Clements



Photographs by Ralph Samuels



On this municipally operated field, the administration building houses the Long Beach offices of T.W.A., United, Western, and American Airlines. Designed for structural expansion, it is a segment of an arc, the radius of which is approximately 285 feet. Its present length is 170 feet. The principal feature of the first floor is the concourse that extends the length of the building. Opening into this concourse are the airline offices, coffee shop, public restrooms, telephones, and waiting room which face the flying field. On the second floor are the administration offices, a large three-terraced dining room (not to be in use until after the war), kitchen, lounge, and open decks for viewing the field. The third floor is a set-back surmounted by the control tower rising 60 feet above the ground. This floor is devoted to the instruments of navigation, charts, etc., used in operating the airport



In the Long Beach Municipal Airport, Grace Clements has succeeded in presenting her own solution of the long evaded problems of art in modern public buildings. Her clear-cut conceptions have resulted in an intelligent adaptation of the use of ceramic tile mosaic in order to emphasize architectural relationships. Recognizing the archaic character of mosaic and stressing the possibilities inherent in inlaid colored linoleums or terrazzo, great freedom has been used in the handling of this medium. The floors, of which only the main concourse of the administration building is shown, demonstrate the success with

which an artist may use the principles of abstract design in this field.

Miss Clements has approached with great skill the work of color consultant and mural designer. She has successfully avoided the fixed border and the harsh confines of arbitrary and often awkward shapes. A lively interplay of subjective and objective thought is introduced by subtle and carefully planned juxtaposition of color and form. Murals, so often rejected by the functional architect as static impositions without relationship to their environment or use, attain a new stature and importance when approached with intelligence and imagination.

Communication is the general theme for decorations on the first floor. A large map of the western hemisphere showing air routes occupies the central portion of the concourse floor. Large geometric areas of unbroken color form the main body of the floor, highlighted by design units evolved from the idea of communication—ships, oil, aviation, and telephone. Birds, fish, and a sailboat constitute three sub-theme motifs in a more lyrical vein. The first floor murals are abstractions of an idea rather than representations. Each of the four vignettes deals with a particular means of communication: By land, by water, by air, and by sound.

Each portrays a characteristic instrument—transit, sextant, anemometer, radio tube—and one or more map projections typically employed in charting the land, the oceans, and the airways.

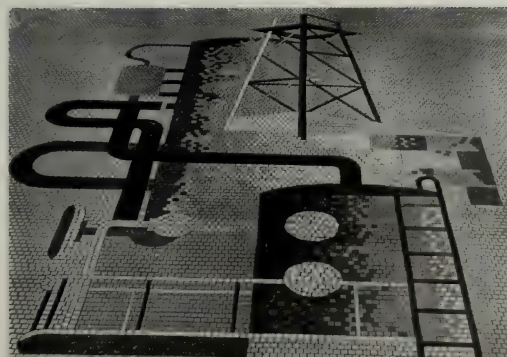
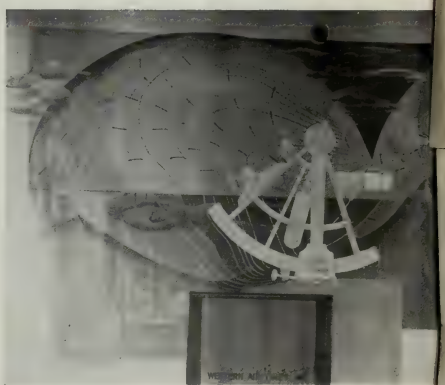
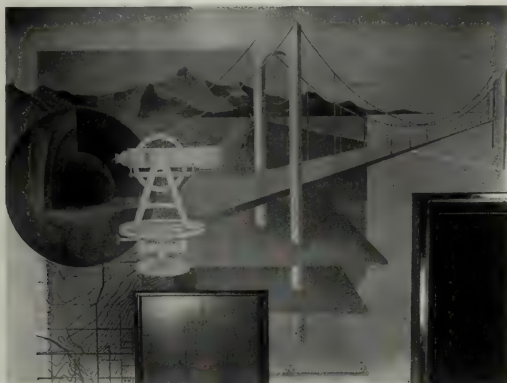
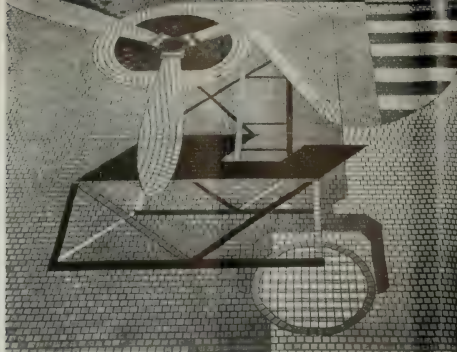
Both mosaic floors and murals on the second floor use the sky and the constellations of the northern hemisphere as the decorative motif. Murals and color treatment were designed to solve a problem of intense light created by the expanse of western exposure windows in the dining room.

The building is of reinforced concrete and provides about 37,000 square feet of floor space.



# MURALS AND MOSAICS BY GRACE CLEMENTS

FOR THE LONG BEACH MUNICIPAL AIRPORT



Photographs by Julius Shulman

OPPOSITE PAGE: Plan of main concourse of airport administration building showing position of mosaics on the first floor.

UPPER RIGHT and LOWER LEFT: Ceramic mosaic designs for first floor of administration building.

CENTER: Four murals in administration building, each representing a means of communication — by land, by sound, by air, and by sea.

disciplin

O R

# democracy

**I**S DEMOCRACY THREATENED BY MILITARY DISCIPLINE? Is the very essence of that for which we are fighting being destroyed by the discipline necessary to the success of that battle? On the contrary. For the first time in our history, every one of us is learning to know just what democracy really means and can achieve. Until this recent struggle, to most of us democracy has meant freedom of speech, freedom of the ballot, freedom of our own thoughts—all of which we have taken very much for granted. There has been much for the individual to gain in our democracy, and very little for him to have to deny himself for the sake of maintaining those privileges. A child in a small family has lots of elbow-room and may not present any particular problems. But send him to school where he is one of a class of fifty other students, where many of the freedoms to which he has been accustomed must be limited, where he must learn to share and be considerate of others—then his ability to be a well-adjusted social being is on trial. And so it is with us today. As a young country, with wide-open spaces, we could for the most part find as much elbow-room as we needed. Democracy meant freedom—it did not necessarily mean discipline and consideration of others as it must today.

We are just discovering that the democratic ideology needs to be learned, that we need a discipline to train us in being able to live up to that ideology. The strength of Nazi dictatorship lies in the fact that they have given much time and thought to education to Nazi ideology. At home, at school, in

youth organizations, the essential ideals are drilled into them. Respect for leadership—the leader first, and then his surrogates; obedience unquestioned to the next higher in rank. This is the antithesis

to a democratic ideology and as shall be shown is founded on the maintenance of immaturity in the German people. It is interesting that the tendency to such a form of government was not instigated by the Nazis, but is a regression to the situation in existence at the time of the Kaiser. Democracy was short-lived in Germany because the people were not ready for it, and because the Social-Democratic party did not take the time or effort to educate people in that direction. They thought that the advantages of democracy were self-evident, and that people who once possessed the freedoms democracy grants would never willingly give them up. But they were wrong. In 1931 a change in the attitude within the youth movement was sympathetic. The movement originally represented the culmination of the effort of the young people to overthrow the authority of adults. The youths chose their own leaders, forming groups of youths for youths and by youths (democracy in embryo!). But in 1931 many of these groups began to demand adult leadership. They had lost confidence in their ability to lead themselves. The times were troubled. The young people became confused and felt the need of adult authority to tell them what to do, how to think, and how to deport themselves.

Throughout Germany the same tendencies became manifest. Germany was not achieving what she had hoped for, either

BY MARJORIE R. LEONARD

DIRECTOR OF

CHILD STUDY CENTER

CALIFORNIA LOS ANGELES



politically or economically. The unemployment was staggering—nine million out of a population of sixty million. People felt that other governments were not giving Germany adequate recognition. The wheels of democracy were turning too slowly and the people had not been able to realize that fundamental changes take time under any form of government. The German people were not mature enough to maintain their self-government. They had been too used to the guidance of authority and sought it again. They were like children blinded by their own feelings of insecurity, grasping the first "fatherly" hand held out to them.

The fact that our democracy had already weathered many storms does not necessarily mean it will be able to continue to do so; rather, it presents an added danger because we take it just that much for granted. Alarming few individuals accept the responsibilities they should carry as democratic citizens. If there is corruption in local governments, if certain groups remain underprivileged or are denied their right to vote, if someone misuses his public office for private gain, we are likely to shrug our shoulders and say, "It is no concern of ours." That is, at least, until it is our turn to suffer or until a situation becomes too flagrant.

Our attitude about government is similar to the way we used to feel toward parents when we were adolescent. It's grand to have parents to lean on when we are in trouble. It's fine that they make a home for us and keep everything running ship-shape. But they should keep out of our affairs, not interfere with our plans and not worry us about any of their problems. It's okay to have parents, but who wants to be one? It's a necessary evil to have politicians, but no one sane or honest wants to be one!

Yes, as citizens most of us are still adolescent, and although the present struggle makes us more cognizant than we have ever been of the value of democracy, we nevertheless must learn to "grow up" into adult democratic citizens. If we are to have a government "of the people, by the people and for the people," those people concerned must be mature enough to be able and to desire to govern themselves. That means that each of the individuals who make up the people of the nation must be adults and must be able to assume the responsibility of their own actions.

Training toward citizenship begins in the family. Whether we are unsocial, rebellious against all authority, ego-centric, seeking for power and dominance (for fear of being the underdog), or whether we are controlled, cooperative, understanding of the other fellow, a good sport, able to take the lead when necessary, but also able to take orders—these traits are not inherited, are for the most part not learned at school, but are a direct outcome of the home environment.

There are certain stages through which each person passes in order to become a responsible individual. In the first stage the very small child "obeys that impulse," does just as he pleases until circumstances or some person stops him. In the second stage the child will check those impulses himself, but in order to please someone he loves and only when that person is present. Thirdly, there is the stage when the parent does not actually need to be at hand. The child stops to think,

"Mother (or father) would not like it if I did such and such," and therefore he refrains from that activity. And fourthly, there is the stage where the inner command is so immediate and the response so automatic that the individual does not realize that his action has any connection with anything his parents might have taught him. He seems to think to himself, "No, I would prefer not to do it." He has, in other words, reached the final stage of self-discipline.

The parallel between the individual and a nation cannot, of course, be exact, but it is clear that those who submit to or apparently prefer a dictatorship cannot have developed very far in our scale. Self-government is an achievement in development, more difficult and complex than subjugation.

Too much dictatorial authority in the home blocks the development of a sense of inner responsibility. It tends either to breed a rebellious attitude or to break the spirit of the child, making him timid, afraid to trust his own judgment for fear of doing the wrong thing. But lack of authority is just as harmful to the child's emotional and social development. The child needs rules and standards to guide him and according to which he can pattern his behavior.

A truly disciplined person is controlled, is master over his impulses. That means that he has learned, not to repress them but to direct them into socially acceptable channels. That means that from the very earliest stage parents have helped the child find substitute methods of satisfaction. If a child reaches for a shiny, attractive but breakable ornament, it is not just taken away from him; something interesting is instead given him to play with. He likes to be wet and dirty and so he is given wet sand and clay to play with, to help him be able to be clean and dry at other times. The demands made upon him are timed to fit in with the development of his ability to control, his ability to understand what is expected of him, his ability to accept the edicts, "Not this, something else. Not now, later. Not here, somewhere else." These basic controls are learned and accepted more because the child loves and wants to please the person caring for him and because he is made to feel happy and proud of his achievement, than because he has learned obedience and fears punishment. Too much pressure in the form of punishments and spankings makes a child feel he is misunderstood and stimulates his own aggressive tendencies.

In the course of his normal development, the child tends to identify himself with his parents and to accept the ideals and standards which they represent. Generosity, comradeship, unselfishness, doing one's share of the job, and all those many other desirable traits are learned better by the example set by the parents than by preaching. Nevertheless, even in the most ideal home situation, conflicts will arise, jealousies, rages, feelings of possessiveness—all natural growing pains of childhood which need a sympathetic ear rather than an authoritative scolding.

As the child gets older he needs to have the feeling of being trusted—trusted to take care of himself, to take on certain responsibilities (and these should be varied so that it does not become a monotonous duty) to make decisions, to handle small sums of money. Too often parents have to see their children grow up, are over-protective (continued on page 46)



Photographs by Ernest Gottlieb



OWNERS: DR. AND MRS. THOMAS MANN - LOCATION: LOS ANGELES, CALIFORNIA - DESIGNER: J. R. DAVIDSON



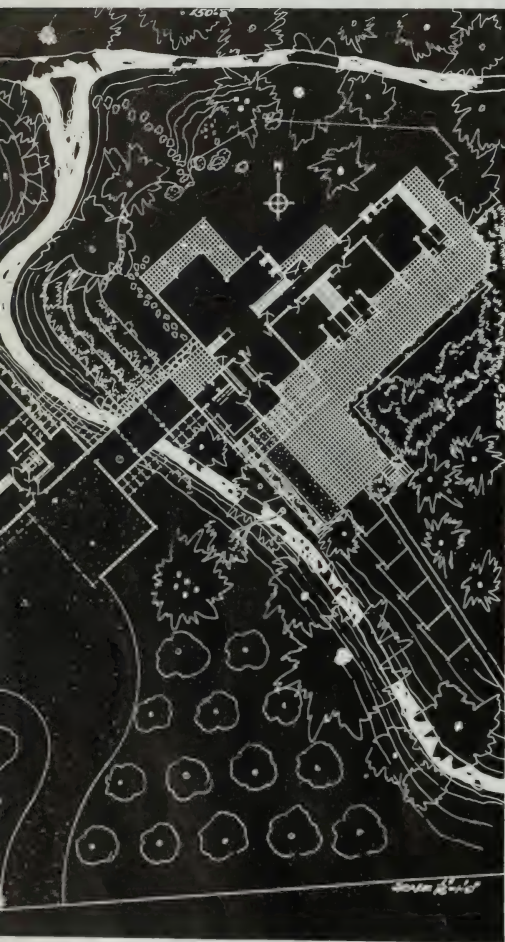
# HOUSE FOR THOMAS MANN

Dr. Thomas Mann, expatriated from Germany, has found a new retreat in Los Angeles. On a gentle hill in the midst of a lemon grove, J. R. Davidson has created a house in close collaboration with the owners. Spacious rooms, exposure to sun, ocean view, and outdoor living space were required.

All bedrooms lead to a covered balcony or sun deck. A large south terrace in front of the living-dining room with direct connection to pantry and kitchen serves for out-of-doors eating and entertainment of guests. A smaller east terrace was designed for rest on warm days. To assure the greatest amount of working privacy for Dr. Mann, a special wing was designed with the study on the ground floor and a private stairway leading directly to his second floor bedroom with sun deck. The wall extension of the study into the garden acts as a baffle against noises from the nearby terrace. This careful consideration in special and the practical layout of the house in general have won the highest appreciation from Dr. and Mrs. Mann, whose reaction to the house has been expressed in a note to the designer, J. R. Davidson, that, "In times of so deeply depressing circumstances a harmonious home background is of great spiritual significance."



## HOUSE IN A CANYON



### OWNER:

Joseph S. Skirball

### LOCATION:

North Hollywood, California

### ARCHITECTS:

Carl Anderson and Ross Bellah



1

A stream running diagonally across the property determined the placement of this house. The covered bridge connecting the main living area and the service portion achieves complete privacy through this separation. There is a close relation between indoor and outdoor living spaces by the use of folding glass doors that open from all rooms. Each door unit is self-contained screen and double-hung glass operating in stainless steel tracks, permitting proper ventilation without doors being open. Each door has an adjustable accordion wooden blind on wire guides. All main rooms have horizontal sliding clerestory windows which provide light and cross-ventilation.

The exterior of the house is of knotty western red cedar siding in natural finish. The interior walls are of stucco painted in light gray casein paint. The woodwork throughout is waxed knotty red cedar. French doors are painted gray-green eggshell enamel. All floors in main living rooms are carpeted in soft gray chenille.

Built-in features include buffet, pass-pantry, china and linen closets, wardrobes with tray units inside, dressing tables, desks, bookcases. Because of this, the only furniture necessary is seating and tables.

4

Photographs by Robert Edwin Kampschroer







2

1

Carport and house taken from driveway.

2

Looking into the dining room from living room, showing built-in buffet and pass-pantry. Guest closet with flower arrangement pedestal and overhead light panel is shown at the right.

3

Bridge looking toward entrance door.

4

Living room showing relation between living and dining areas.

5

Exterior of house from the southeast.

6

Main bedroom seen from brick terrace showing fireplace, book shelves, dressing table, shoe closet, and wardrobe.

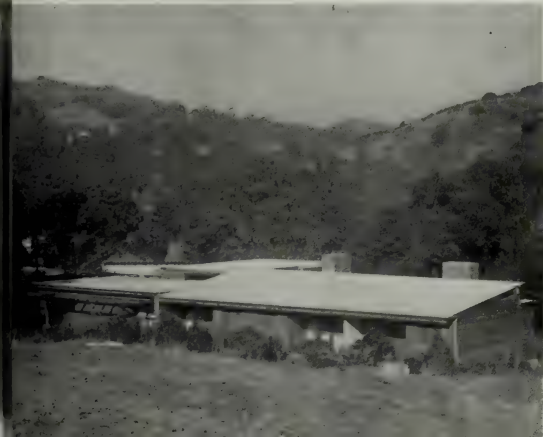
7

View of living room and den from entry, showing folding doors opening out to terrace and garden beyond. Terrace roof carries through to form light trough.

7



5



6

# FURNITURE



Photographs by Ralph Samuels



This "New World" furniture was designed by Barker Bros. in a modern style that has besides an unmistakable functional quality, an individual character. The answer to this particular problem came from an adaptation of the Chinese simplicity of line. Evidence of this is shown only in the structure of the pieces, for there are no added ornamentations or decorations. The pieces are finished in a soft gray overtone which has been relieved with accents of natural maple, and the gray tone catches the color used in relation to it.

This furniture has been scaled for use in not only small modern apartments but also for successful use in larger households.



# products & practices

**BARRETT & HILP, SAN FRANCISCO GENERAL CONTRACTORS, AWARDED ARMY-NAVY PRODUCTION "E" FOR VITAL WORK AT MARE ISLAND**

The importance of the work of major general contractors to the war effort was brought into unprecedented prominence the week-end of December 5 with the presentation of an Army-Navy Production "E" Award to Barrett & Hilp, San Francisco general contracting firm, for exceptional proficiency in the erection of more than 150 building projects at Mare Island Navy Yard.

Participants in the Army-Navy Award program at Mare Island included Rear Admiral W. L. Friedell of the United States Navy and Col. Stuart M. Hall of the United States Army. Others who took major parts in the program included Lieut. Cmdr. A. J. Wagner, Lieut. Cmdr. W. M. Johnson, Capt. George D. Wetsel, Ensign B. L. Raffin, Lieut. E. E. Clarridge, Lieut. Cmdr. F. W. Phipps, Lieut. C. H. Darby and Cmdr. E. W. Andrews, retired, all of the Navy, and Harry Hilp, Frank Barrett, and O. F. Hughes, the latter a carpenter for Barrett & Hilp chosen to represent the employees.

All of the thousands of Barrett & Hilp employees took time out to receive the Army-Navy Award, to celebrate that achievement and to define objectives for even harder work and greater accomplishment in the future. In addition to the activities connected with their regular work, they also launched a new War Bond drive as a feature of their Pearl Harbor Day program, and Mr. Barrett pledged the management to match dollar-for-dollar the total subscription of the employees. To give the drive a good start, the superintendents and foremen at the Barrett & Hilp Belair Shipyard had lunch with William R. Lawson, project manager, and pledged the purchase of more than \$20,000 in bonds before they left the table.

Many high spots illuminated the December 5 week-end for Barrett & Hilp. Saturday noon the "E" flag, symbol of the Army-Navy Construction Award, was presented to the firm heads by Rear Admiral Friedell, commandant at Mare Island Navy Yard. All associated sub-contractors were included in the distinction and the citation commended the speed and efficiency with which the more than 150 projects had been constructed at Mare Island. Representing the Army, Col. Hall participated in the ceremony by presenting "E" pins to all employees. The acceptance was made by Mr. Hughes for the employees. Mare Island Navy Band, under the direction of Bandmaster Cecil H. Eahart, furnished the music, and Floyd Farr served as master of ceremonies. Cooperating closely with all arrangements for the program were Capt. Wetsel and Lieut. Cmdr. Wagner, both stationed at Mare Island. More than 1500 employees witnessed the presentation, which took place on a temporary platform erected near the field offices of the contractors on Mare Island.

"Achievement Celebration" was the name given the employees' party in the Scottish Rite Auditorium, San Francisco, Saturday evening. Cocktails, a buffet supper served by the world-famous chef, George Mardikian, of Omar Khayyam's, entertainment professional and volunteer, and dancing filled the evening hours. Red, white, and blue pennants, replicas of the "E" flag and pins were featured in the decorative scheme and the atmosphere was established by a series of placards and banners bearing slogans such as "Keep Up the Good Work," "Congratulations, Gang," "Let's Add More Stars to Our E Flag," and "Every Worker a Fighter on the Home Front." Specially printed programs in color were distributed at both Saturday affairs. These featured striking reproductions of the "E" flag and pins and were retained as cherished souvenirs of the gala day.

Contents of the Mare Island program included the "Citation," explaining "the production award for outstanding performance in wartime construction," the names of those on the speakers' platform, the complete program and a page entitled "Our Appreciation—Our Pledge," signed by J. F. Barrett and Harry H. Hilp. "Achievement Celebration" was the title on the cover of the evening program. A picture of the flag and of a typical shipyard worker in his tin hat,

together with the firm name, completed a brilliant cover for the 9x12-inch booklet. Inside was a salutation to the employees by the hosts, Frank Barrett and Harry Hilp. Names of all the "E" employees were listed on the closing

pages. Names of the sub-contractors, also included in the award, appeared in a box on the last page.

Monday brought up a different kind of program and marked the placing of the first steel reinforcing rods in the hull of Ship No. 1 at Dock No. 5 of the company's new Belair Shipyards. Five months ago this area was swampy tideland along San Francisco Bay. Today it has been transformed into a huge operation where Barrett & Hilp will construct 26 ship-shaped concrete barges. With the first contract for the construction of facilities being practically completed, the general contractors celebrated Pearl Harbor Day by placing the first steel in the first of the ships.

Mr. Lawson, project manager, opened the special program and introduced Mr. Hilp, who was master of ceremonies. Several representatives of the United States Maritime Commission were presented and Maj. Gen. Paul Bernard Malone, U. S. A., retired, made the address of the day. Mr. Barrett gave the signal for the unveiling of the great "Remember Pearl Harbor" sign on the concrete mixing plant some 300 yards away, and launched the campaign for the purchase of war bonds. As the audience of workmen dispersed to return to their jobs, Mr. Hilp escorted the honor guests down into the form for the first hull on a tour of personal inspection.

For its inspiration and stimulation, for its boost to employee morale and loyalty, for its significance to the war effort, it was a busy week-end for Barrett & Hilp. Appropriately enough, it was also a typically American combination of official dignity and jubilant celebration. It was recognition of accomplishment, appreciation of faithful effort. And it was a square-jawed resolve to carry on without relaxing until mass murderers are wiped off the face of the earth.

## RÉSUMÉ OF VALLEJO WAR CONSTRUCTION

There probably is more war housing in the vital Vallejo, California, area than in any other area of similar size in the United States. This housing has been constructed over a period of two or three years, is going on now and will be supplemented with at least the 1,500 more living units which recently were approved in Washington. It is of several types of construction, but mostly consists of prefabricated single-family and multi-family units.

The general contractors, prefabricators and sub-contractors who have handled this work are handling it and probably will handle the rest to come have made striking records in terms of good construction in spite of acute time elements arbitrarily imposed by the immediate need for the housing units. Many in all classes are paying return visits on second and third projects. For instance, Plywood Structures of Los Angeles has used its system of prefabrication on projects for the Farm Security Administration, which did some of the earliest Vallejo projects, and on several later projects. Barrett & Hilp, Myers Bros., Herbert Mayson, Robert McCarthy, Engineers Limited and the Fred J. Early, Jr. Co., all general contractors, have had a prominent part in Vallejo construction.

Following is a resume of all Vallejo war housing construction with the names of the principal general contractors and prefabricators:

### FEDERAL TERRACE—CAL. 4083-4084

**General Contractors:  
Engineers, Limited  
Charles L. Harney**

Federal Terrace is located in North Vallejo on rolling land with easy grades. The streets follow the natural contours of the site and are bordered with green



Harry H. Hilp, left, and J. F. Barrett of Barrett & Hilp, San Francisco general contractors, raise flag carrying Army-Navy "E" Production Award. This award (presented for work done at Mare Island Naval Base) is one of the first given to general contractors for outstanding war work. (Other pictures on following page.)



Presentation of the Army-Navy "E" Production Award to Barrett & Hilp was made with full honors. This official U. S. Navy picture shows the speakers' platform, Harry Hilp speaking.



The first steel is over the hull of the first barge, ready to be lowered into place.



Looking aft from the bottom of the hull. Workman in bo's'n's chair places markings for inside form construction guidance.

lawns from which rise one and two-story structures of white wood. This project contains almost 900 dwellings—some of two bedrooms, some of three bedrooms—and consequently has a high child population. Because of necessities in the original budget the community facilities and playground areas were not developed—a situation which is being remedied under the management of the Vallejo Housing Authority. The dwellings are designed with the strictest simplicity and are partially demountable. Federal Terrace is centered by a new school built under the Public Building Administration. The sand-colored structure is completely functional in design, one story in height, and with its long panels of windows and straight angles creates an arresting pattern of contrast to the smaller buildings which surround it. It was designed by Architect Harry Devine of Sacramento. The auditorium and various craft rooms will be used, in other than school hours, as community facilities for residents of the project.

#### CHABOT TERRACE—CAL. 4211

##### General Contractors:

Herbert Mayson

Myers Bros.

Robert McCarthy

Leibert & Troboch, C. W. Caletti, W. C. Tait, Inc.

##### Prefabricators:

Plywood Structures

##### Bates Prefabricated Structures

Chabot Terrace, covering over 400 acres, is one of the largest single projects in the world. As the project is three miles from the center of Vallejo, it has its own commercial districts, shops and stores placed at central points throughout the area. Parking areas are designed near the shopping centers and contain over eight acres near the major commercial center alone. There are three schools included in the project, two grammar schools and a junior high. The schools will also serve as the community centers, as they have meeting rooms and auditoriums. There are many recreation areas throughout the project for both children and the adults. Sand boxes, jungle gyms, climbing, wading pools and just play space for children; tennis courts, baseball diamonds, basketball, etc., for the adults. Picnic groves for the whole family. The entire 400 acres is rolling hills, and the houses and streets are oriented to take advantage of the bay view, and the view of the surrounding hills. Mare Island buses will pick up workers at convenient points in the Terrace and take them directly to work.

#### VICTORY APARTMENTS—CAL. 4218

##### General Contractor:

Barrett & Hilp

The site is bounded on the east by Fourth Street, the main approach to Vallejo from the south. It was necessary to fill, compact and drain an area of perfectly flat marsh land in order to obtain a satisfactory building site and stable foundations. These fifty-four buildings are two-story structures containing 1,000 one and two room apartments. Constructed entirely of wood, they were placed on combination wood and concrete mat foundations.

The program requirements established a very high population density which eliminated consideration of court schemes but orientation was kept within narrow limits to provide maximum light and sunshine. A community building with recreation rooms and cafeteria completes the project.

#### \*ROOSEVELT TERRACE—CAL. 4082

##### General Contractor:

Barrett & Hilp

The site is on the northern boundary of the city of Vallejo, bounded by Sears



These officials gathered December 7, the anniversary of Pearl Harbor, at the new Barrett & Hilp Belair Shipyard to watch the work being started on 26 ship-shaped concrete barges the company will build. Left to right are: William B. Warren of the American Bureau of Shipping; Thomas Telfer, assistant project manager at Belair; Basil McLean of the American Bureau of Shipping; E. J. Rapley of the American Bureau of Shipping; Jesse Rosenwald, resident engineer for Barrett & Hilp at Belair; Frank Barrett; Major General Paul Bernard Malone, U. S. A. retired; Robert F. Palmer, U. S. Maritime Commission resident engineer; Harry Hilp; Project Manager William R. Lawson D. D. Dick of the U. S. Maritime Commission.



# TO EXECUTIVES: NOW YOU CAN HELP

## Even More...

New Treasury Ruling Permits Purchases  
UP TO \$100,000, in any Calendar Year, of  
Series F and G WAR BONDS!



The Treasury's decision to increase the limitations on the F and G Bonds resulted from numerous requests by purchasers who asked the opportunity to put more money into the war program.

This is not a new Bond issue and not a new series of War Bonds. Thousands of individuals, corporations, labor unions, and other organizations have this year already purchased \$50,000 of Series F and G Bonds, the old limit. Under the new regulations, however, these Bond holders will be permitted to make additional purchases of \$50,000 in the remaining months of the year. The new limitation on holdings of \$100,000 in any one calendar year in either Series F or G, or in both series combined, is on the cost price, not on the maturity value.

Series F and G Bonds are intended primarily for larger investors and may be registered in the names of fiduciaries, corporations, labor unions and other groups, as well as in the names of individuals.

The Series F Bond is a 12-year appreciation Bond, issued on a discount basis at 74 percent of maturity value. If held to maturity, 12 years from the date of issue, the Bond draws interest equivalent to 2.53 percent a year; computed on the purchase price, compounded semiannually.

The Series G Bond is a 12-year current income Bond issued at par, and draws interest of 2.5 percent a year, paid semiannually by Treasury check.

Don't delay—your "fighting dollars" are needed *now*. Your bank or post office has full details.

Save With . . .



# War Savings Bonds

Point Road and Sacramento Street. It was undeveloped land used for farming purposes. Rolling land with grades up to 12 per cent presented no street problem. Streets cut contours at right angles and the buildings followed the natural contours. The buildings are of reinforced concrete walls and floors with framed roofs covered with fireproof cement shingles. The site plan provided ideal orientation, assuring sunshine in every room at most times of the year. In plan there is an interesting interrelation between effecting the maximum economy of floor space and arranging the fenestration to provide adequate wall space for furniture arrangement, at the same time providing a very orderly scheme of architecture.

\*Roosevelt Terrace is under direct management of the Navy, although the Vallejo Housing Authority holds the lease on the project.

#### CARQUINEZ HEIGHTS—CAL. 4086

General Contractors:

Barrett & Hilp

Robert McCarthy

Midstate Construction Company (School)

Prefabricator:

Plywood Structures (Part of Project)

This project presents a spectacular horizon of war housing to the traveler. The site was planned to disturb as little top soil as possible, hence grading for roads was adjusted to the contours of the ridges and valleys, and the rows of houses stretch up and down hill with entrance to many of them being gained by foot-path. The architect gave the greatest possible attention to achieving space in the interiors with orientation to provide maximum sun and air to all dwellings. Construction is demountable and temporary in type of plywood or "Homasote" panels and undersheating between ground and floor of vertical redwood boards in natural color. The flat roofs and wide overhangs of the dwelling produce an always varying pattern of light and shadow which accentuate the dramatic rhythms of the plan. In the center of the project is a grammar school, demountable, designed by Franklin & Kump. All of the hallways of the school are outdoors with covered roofs; the buildings are separated, with only covered passages joining the various school rooms. The school with its adjoining auditorium make up the indoor community rooms for the project. In one section of this project are the "experimental houses" which were done by Architect W. W. Wurster on a few of the acres of the project. They are of three types, and evidence architectural advancements. These houses, although they use more glass, etc., averaged \$100 less per unit than did the conventional houses.

#### FARM SECURITY DORMITORIES AND UNITS CAL. 4087, 4088, 4089, 4190, 4212, 4216

General Contractors:

Fred J. Early, Jr. Co.

Oliver N. Rousseau

Prefabricator:

Plywood Structures

Designed for temporary occupancy until more substantial housing could be provided, some of these units were substituted for a trailer park when it was found the cost would be essentially the same. The cabins contain a living room, bedroom, kitchen and bath at a per unit cost of \$1,320. The units are prefabricated and constructed for rapid demountability. Thirty-eight dormitory buildings containing 78 units also were built, some for men and some for women. Administration and restaurant buildings also were built. The units are demountable and were assembled from prefabricated panels built on 1x3-inch frames. Room-width panels, a story in height, are jointed at the line of the second floor by a double overlap. The effect thus produced is of a shadow line around the building at this height which contributes an attractive decorative note while providing necessary weathering. The construction was highly economical, the cost being \$268.86 per occupant. The restaurant and administration building was constructed of the same type of panels; a color note of blue doors and red handrails, on the stairs to the entrance, against the brown stain of the restaurant exterior provides interest and variation.

#### CONTRIBUTES PREFABRICATION IDEAS

The economists of a few years back, who wailed over the fact that America had no more frontiers, evidently did not take account of the inventive genius of American business. Frontiers in the form of undeveloped land and natural resources are now replaced by new creations of the mind of man. At every turn Americans are confronted with developments of a revolutionary nature destined to change completely the lives of future generations. Factory prefabrication of homes and advances in the art of skin-stressing and pressure-gluing sections of every nature will play no small part in the change of building methods slated for the post-war era.

Stewart & Bennett in National City, California, made some of the early experiments in factory prefabrication methods and quickly learned that special machinery had to be developed to get the efficiency out of the manufacturing process which successful field erection of the building required. One such machine was a sizer, which held panels within required limits of accurate measurement. Copying of this machine by certain other prefabricators working on war contracts has been permitted by Stewart & Bennett. This is because their sizer provides one of the vital contributions to accurate standardization, so necessary in the factory if erection on the building site is to progress smoothly. Time-consuming fitting operations are avoided by the erection crew using panel sections properly sized.

One of Stewart & Bennett's latest achievements is the application of materials other than plywoods to the factory prefabrication process. This development came about when certain grades of exterior plywoods joined the list of "critical

materials." The Stewart & Bennett method makes possible an ingenious application of tongue and groove random width boards to the exterior of wall sections. The effect created is a pleasing one. It will later lend itself to architectural adaptations, adding variety and interest to prefabricated homes and buildings of the future.

It is this ability of American manufacturers to take a basic idea and add their own inventive development which has been responsible in a large measure for



Stewart & Bennett, pioneer prefabricators of National City, California, call this their "Victory House." It is so named because it represents a "victory" over production problems arising from the critical material situation caused by big demand for exterior plywoods. The unit has exterior panels faced with tongue and groove random boards. It provides a pleasing variation in the outward appearance of this factory-prefabricated home.

America's startling progress in the output of war material. Thus the building industry has joined the shipyards, the aircraft factories and the automobile production lines in a successful effort to get more output faster and to improve rather than to substitute.

So-called "substitutions" of a few months back are now found to be far-reaching advancements which point the way to an earlier victory and a betterment in peace-time living standards, even above those we formerly knew.

#### BOOKS

continued from page 10

wanted to tell these officers about it, and shock them, and say, 'You'd better get away now; they're a wild bunch who shoot their officers because they don't feel the officers are fighting properly.'

Quayle finds the solution to his personal problem in the words of a fellow officer. "It's a matter of survival." The thing for the soldier to do is to keep himself alive if possible, until overhead wrongs are set right. Quayle feels that they will be set right. History has done much to bear out his theory. Other Quayles, and other Aldridges, in Great Britain and in America, have voiced acid criticism of dim minds under brass hats. They have been heeded instead of shot. Listening has paid. Instead of Dunquerque, Crete, Bataan, Wake Island, and Singapore, we're having a bit of North Africa and Guadalcanal. Things are better. But there's still a place for the sort of criticism offered in *Signed With Their Honor*. For instance, congressional isolationists who fought the lend-lease, who fought the draft, who fought the draft extension, who fought the two-ocean navy, who fought the fortification of Guam and the Philippines, are still holding forth on the front pages, viewing with alarm the conduct of practically everything. There are still stinkers in high places, and the conclusions of Flight Lieutenant John Quayle are still valid.—PATTERSON GREENE.

#### ART

continued from page 18

lection of Erich Maria Remarque. Perhaps never before have so many Cezannes been shown locally in a group of this kind, which includes some of the outstanding names in French art of the past century: Renoir, Degas, Delacroix, Daumier, Toulouse Lautrec, Utrillo, and Picasso. One cannot help but regret that there is not greater popular demand here for art fare of this stature. If such a need could make itself felt, our resident collectors might be encouraged more often to make available for public viewing their modern masterpieces.

At least we can hope that in a not too far-distant future a Neutra will be engaged to design the fitting structure to house the art of yesterday, today, and tomorrow. Certainly, Erich Remarque and the Los Angeles Museum are paving the way.

And so, too, in its own fashion, is the American Contemporary Gallery doing pioneer work. Clara Grossman's policy of showing moderns of our time, known and unknown; abstractionists, social commentators, experimentalists; places her gallery in a unique position. She has just moved into new and more accessible quarters at 6727½ Hollywood Boulevard, opening with an exhibit from the east of



paintings by Mervin Jules. And speaking of the Museum of Modern Art, the gallery carries a stock of that institution's remarkable and invaluable publications.

By way of a special pre-Christmas treat this month there's a delightful show of Raoul Dufy paintings at the Dalzell Hatfield Galleries. (Perhaps the town's growing up faster than we realized.) The *Fauvish* independence of Dufy puts this Frenchman's work on a little pedestal of his own fabrication. Outside the great formal tradition of painting, he has, nevertheless, through imaginative inventiveness, managed to enrich the embellishment of art in a highly provocative manner. The fluency of his pictorial calligraphy is a constant source of pleasant surprise, and it is small wonder that attempts to imitate him have been more prevalent than successful.

There perhaps could be found no greater contrast than that between the Dufy show and the exhibit of Frode Dann's which occupied the two front galleries at Stendahl's November 19 to December 5. Both Europeans by birth, the two men are technically and temperamentally worlds apart. Dufy is casual, ebullient, scintillating; Dann is quiet, dependable, painstaking. The language of the Frenchman is rapid, full of little nuances and inflections and laughter; that of the Dane is slow, even-paced and inclined toward solemnity. People are part of Dufy's world. The still life is Frode Dann's *metier*. Because of this, it is interesting to observe the smoldering intensity of the man as he reveals himself in his own portrait, and one feels that this canvas remarkably betrays the Nordic predilection toward sublimation and complete objectivism. There are few who can match Mr. Dann's skill with watercolor.

Though the 22nd Annual Exhibition of the California Watercolor Society held at the Los Angeles Museum is now of the past, it deserves special mention. As a group, California's watercolorists outdistance those who work in oil. They have a greater mastery of their medium, more resourcefulness, and relative freedom from the what-is-done-elsewhere influence. This may be due to the swift nature of watercolor, the directness of statement which it requires, permitting the artist less time to lose the imprint his own environment has left upon his painting consciousness, and which seems so often forgotten in the laborious development of an oil.

Without attempting to document, in retrospect, a show so large, nor to itemize the prize winners, elsewhere recorded, we should like to give cognizance to a small group of exhibitors for other, less publicized qualities—our own verbal medals for outstanding achievement. To romanticist Flavio Cabral for choosing a thoroughly respectable *Berkeley Street* instead of the long-honored picturesque shacks of the "foreign quarter" with which to make a pleasantly unhackneyed picture. To Irene Lagorio for her charming use of reds and greens, titled *Pink Saloon*, handled with a real feeling for spacial pattern in color. To old-timer Oliver Albright for adapting the impressionist technique (again with difficult pink and green) into something decorative and fresh in *The Greenhouse*. To Mary Finley Fry for creating her own idiom of abstraction in *Texture Patterns* without leaning too obviously on the clichés of her predecessors, and to Zoray Andrus for attempting in *Gold Hill, Fire House* to control abstract elements within a framework of realism. To Watson Cross, Jr., and Alexander Nepote for their *Three White Houses* and *Lone Street*, respectively, in which each captured in fluent manner something of California's real color and mood. To Edna Stoddard for her zestful *Deserted Boat* with its provocative interlocking forms, and to innovator Knud Merrild (*Man and Woman*), whose craftsmanship and imagination have justly made him our outstanding subjective abstractionist.—GRACE CLEMENTS.

A one-man show of paintings by Max Band will be held in the Los Angeles County Museum during January, 1943.

Max Band was born in 1900 in Naumestis, Lithuania. Since 1922 he made his home in Paris. Exhibitions of his works have been held since 1924 in Paris, Berlin, New York, Amsterdam, Geneva, Jerusalem, Kaunas, and Los Angeles. He participated in the exhibitions of French Art in Amsterdam, Holland; French Art in Bruxelles, Belgium; Salon d'Automne, Paris; Salon des Tuileries, Paris.

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the United States.

## AMERICAN-SOVIET RELATIONS

continued from page 27

average worker. Artists, scientists, and outstanding writers are usually paid even more than factory managers or political commissars. The chief difference between the economic organization of Russia and that of the United States is that in Russia it is almost impossible to live on income-producing property. The Russian form of state socialism is designed not to get equality of income but to place a maximum incentive on each individual to produce his utmost.

A third kind of democracy which I call ethnic is, in my opinion, vital to the new democracy, the democracy of the common man. Ethnic democracy means merely that the different races and minority groups must be given equality of economic opportunity. President Roosevelt was guided by principles of ethnic democracy when in June of 1941 he issued an executive order prohibiting racial discrimination in the employing of workers by national defense industries. Russia has probably gone farther than any other nation in the world in practicing ethnic democracy. From the Russians we can learn much, for unfortunately the Anglo-Saxons have had an attitude toward other races which has made them exceedingly unpopular in many parts of the world. We have not sunk to the lunatic level of the Nazi myth of racial superiority, but we have sinned enough to cost us already the blood of tens of thousands of precious lives. Ethnic democracy built from the heart is perhaps the greatest need of the Anglo-Saxon tradition.

The fourth democracy, which has to do with education, is based fundamentally on belief in ethnic democracy. It is because Stalin pushed educational democracy with all the power that he could command that Russia today is able to resist Germany. The Russian people for generations have had a great hunger to learn to read and write, and when Lenin and Stalin gave them the opportunity, they changed in 20 years from a nation which was 90 per cent illiterate to a nation of which nearly 90 per cent are able to read and write. Russia has had a great admiration for the American system of technical education and public libraries. If she can continue during the next 20 years the progress made in the past 20, she will surpass the United States. If, in the future, Russia comes wholeheartedly into the family of nations, we may expect Russian scientists to make contributions to human welfare which equal those of any nation in the world. In any event, the Russian scientists will most assuredly be doing their best to place the results of science more definitely at the service of the average man and woman. Patents based on Russian scientific work will not be held out of use to benefit international cartels.

With regard to the fifth democracy, the treatment of the sexes, most of us in the United States have felt complacent. It has taken the war experience of Russia to demonstrate the completeness of our failure. The Russian Revolution gave equality of economic opportunity to women. Those who have visited Russia recently say that about 40 per cent of the work in the factories is being done by women. The average woman does about as much work as the average man and is paid as much. Thousands of Russian women are in uniform, either actively fighting or standing guard. We in the United States have not yet in the same way as the Russians called on the tremendous reserve power which is in our women, but before this war is over we may be forced to give women their opportunity to demonstrate that with proper training they are equal to man in most kinds of work. The old democracy did not serve as a guarantee of peace. The new democracy in which the people of the United States and Russia are so deeply interested must give us such a guarantee. This new democracy will be neither Communism of the old-fashioned internationalist type nor democracy of the old-fashioned isolationist sort. Willingness to support world organization to maintain world peace by justice implemented by force is fundamental to the democracy of the common man in these days of airplanes. Fortunately, the airplanes, which make it necessary to organize the world for peace, also furnish the means of maintaining peace. When this war comes to an end, the United Nations will have such an overwhelming superiority in air power that we shall be able speedily to enforce any mandate whenever the United Nations may have arrived at a judgment based on international law.

The first article in the international law of the future is undoubtedly the United Nations' Charter. The United Nations' Charter includes the Atlantic Charter and there is little reason why it should longer be called the "Atlantic Charter" in view of the fact that the broader instrument has been validated by 30 nations.

This United Nations' Charter has in it an international bill of rights and certain economic guarantees of international peace. These must and will be made more specific. There must be an international bank

and an international TVA, based on projects which are self-liquidating at low rates of interest.

In this connection I would like to refer to a conversation with Molotov when he was here last spring. Thinking of the unemployment and misery which might so easily follow this war, I spoke of the need for productive public works programs which would stir the imagination of all the peoples of the world and suggested as a starter a combined highway and airway from southern South America across the United States, Canada, and Alaska, into Siberia and on to Europe with feeder highways and airways from China, India, and the Middle East. Molotov's first reaction was, "No one nation can do it by itself." Then he said, "You and I will live to see the day."

The new democracy by definition abhors imperialism. But by definition also, it is internationally minded and supremely interested in raising the productivity, and therefore the standard of living, of all the peoples of the world. First comes transportation and this is followed by improved agriculture, industrialization and rural electrification. The big planes and skilled pilots which will be ours when the war comes to an end will lead us into a most remarkable future as surely as day follows night. We can make it a future of new democracy based on peace. As Molotov so clearly indicated, this brave, free world of the future cannot be created by the United States and Russia alone.

Undoubtedly China will have a strong influence on the world which will come out of this war, and in exerting this influence it is quite possible that the principles of Sun Yat Sen will prove to be as significant as those of any other modern statesman. The British Commonwealth, England herself, the democracies of northwest Europe, Latin America, and in fact all of the United Nations, have a very important role to play. But in order that the United Nations may effectively serve the world, it is vital that the United States and Russia be in accord as to the fundamentals of an enduring peace based on the aspirations of the common man. It is my belief that the American and Russian people can and will throw their influence on the side of building a new democracy which will be the hope of all the world.

## MUSIC

continued from page 14

stating the positive equation of a theme, proceeds beyond hypothesis to an exact consequence.

Bach is the most modern of composers. The daring of his creative wisdom speaks to the most daring usage of the modern mind. To understand the art of Bach today is in so far to overcome the defeat of spiritual insight that binds the cosmos to earth-limited intelligence.

"I don't know anything about it, really, but I know what I like," apologizes the young lady, heels still downward, still on solid flooring, as she examines the curious inversion, the pattern of many falling, a Last Judgment, safely on the wall, pinned, this intellectual metaphor and conception of a universe out of date. And she applauds the *Italian Concerto* and the big *D minor Toccata and Fugue* done like that, yes, just like that, in the fashion—intended only for pleasing—no longer intellectual or to be truly felt. Indeed untrue, in this reception of indifferent tolerance akin to cynical hate.—PETER YATES.

## DISCIPLINE FOR DEMOCRACY

continued from page 35

and keep them dependent. The dictator type of parent is sometimes so out of a feeling that he doesn't want the child to grow up and have a mind of his own. His fear that the child may come to harm if left to his own devices is often really a fear that he will lose the child as a child.

The adolescent stage is undoubtedly the most difficult. Now the youth begins to think for himself, to want to be independent and no longer worry "what will mother or father say." The stricter the parents have been the more conflict the young person will have, both within himself and with his parents in following the normal tendency to stand on his own feet. On the other hand, if parents have already accustomed themselves to trusting his ability to look after himself, they will not worry so much about him and he will already be well along the road to independent thinking and the assumption of responsibility. Most important of all, he will not need to be in open rebellion against his parents, nor will he, as so many adolescents do, transfer that rebellion to a fight against all authority. He will be the one who will be able to be both the leader or the good soldier as the occasion demands.

Thus a young democratic citizen is born. Not by means of an authoritative type of discipline, but one which is discipline in the strict sense of the word: training. Training through the parents' understanding of the child. Training with the intention of developing independent thinking, self-control, and the assumption of responsibility.



# industrial section

C. D. DRAUCKER COMPANY • ELECTRICAL CONTRACTORS



THE DEMANDS OF A TOTAL WAR are proving to the American people that economic mechanisms are the servant of man and not his master—that when the safety of the nation is at stake economic mechanisms are called upon to produce results which would have been impossible in peacetime due to accepted theories which precluded such results as economically beyond accomplishment.

Probably no nation has ever been less prepared for war than was the United States. Certainly no nation had been asked to plunge into as critical a struggle on shorter notice. The United States found it necessary to convert its huge peacetime economic and social machine to the purposes of war with no time out for in-due-course consideration. This conversion will be only slightly less important in history than the war which caused it. As the war will leave its mark on the course of world politics for scores of years, so this conversion will have a profound effect on world economics—it is routing out and exposing many of the deeply rooted prejudices and judgments which have stood in the way of the full accomplishment of our type of government and business.

(continued on page 52)

Spectacular night lighting on Belridge Oil Refinery achieved by the Draucker organization. Plant was built by Parkhill-Wade



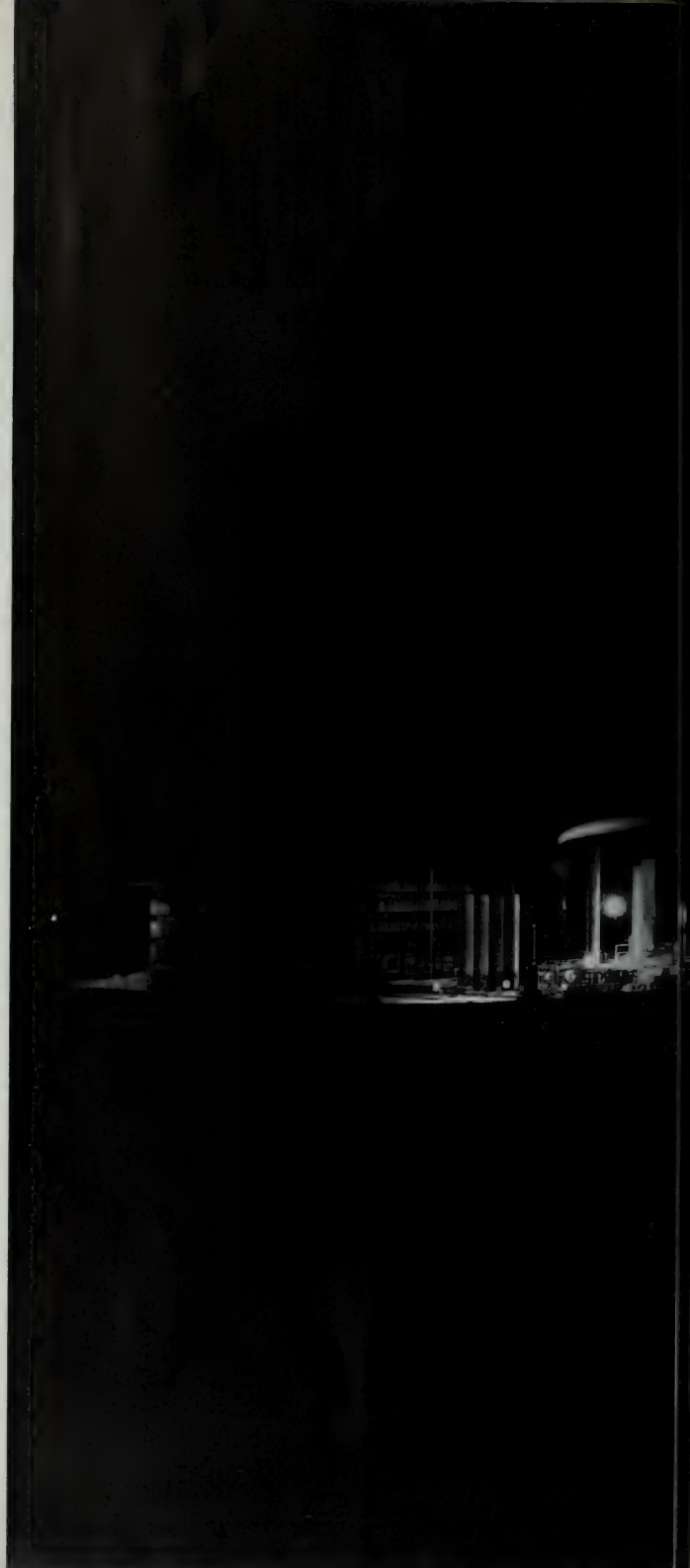




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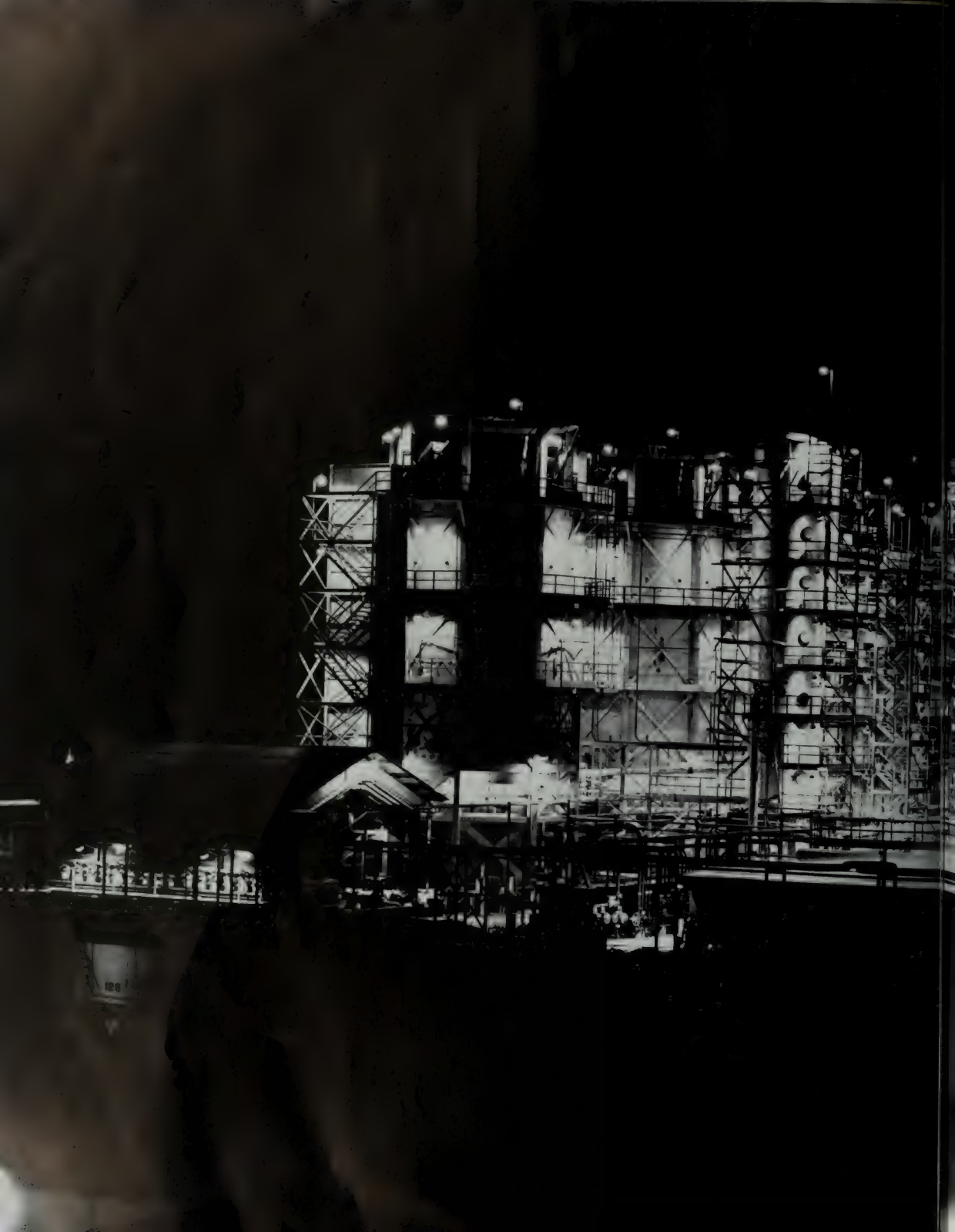
(continued on page 52)



Spectacular night lighting on Belridge Oil Refinery achieved by the Draucker organization. Plant was built by Parkhill-Wade













This is a day-time view of the Richfield refinery pictured at night on the preceding two pages. The electrical installations for such plants call for highly trained electrical technicians.

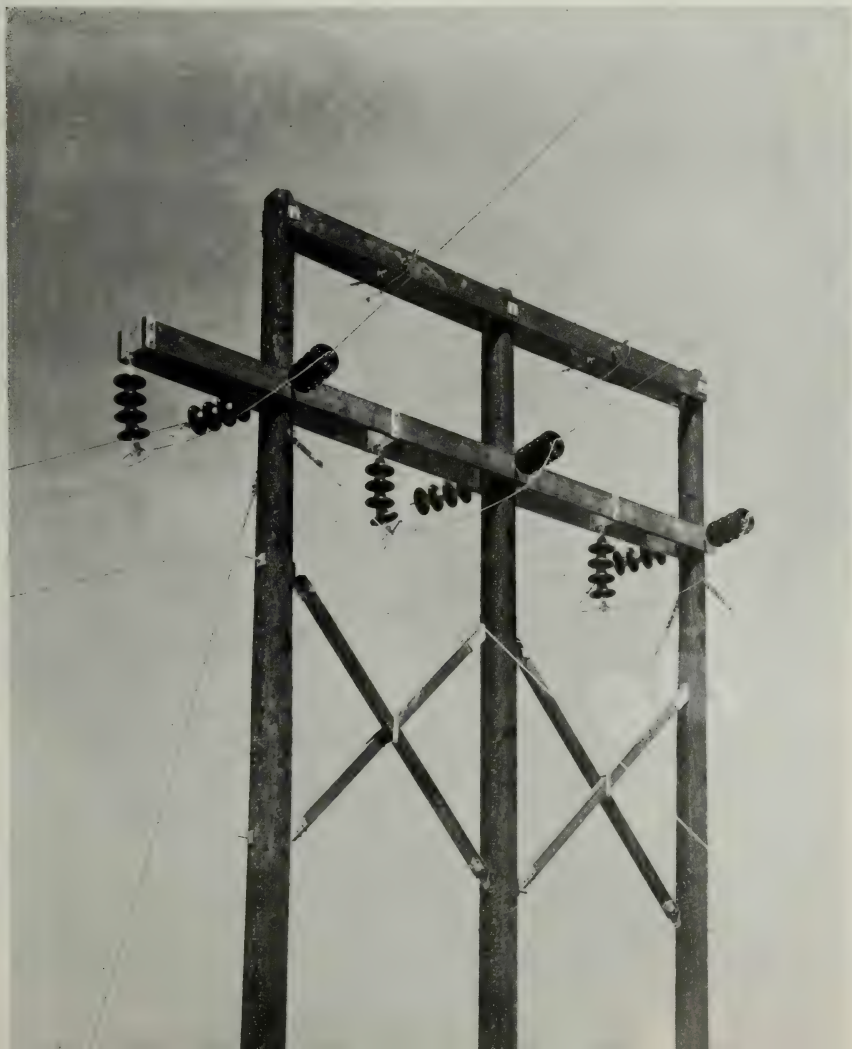
The thing which probably has caused more consternation in the ranks of our enemies than any other single development is the fact that the process has been one of conversion, not one of discard and replacement. America has used the tools it had at hand—companies and personnels which had been developed according to sound principles over varying periods of years. The process has been one of clearing the way so that these business organizations could produce to their full maximum and of eliminating handicaps which might have lessened their results.

It is our purpose in this series of industrial sections to keep a record of that portion of America's business conversion which has to do with construction, engineering, design, and correlated efforts.

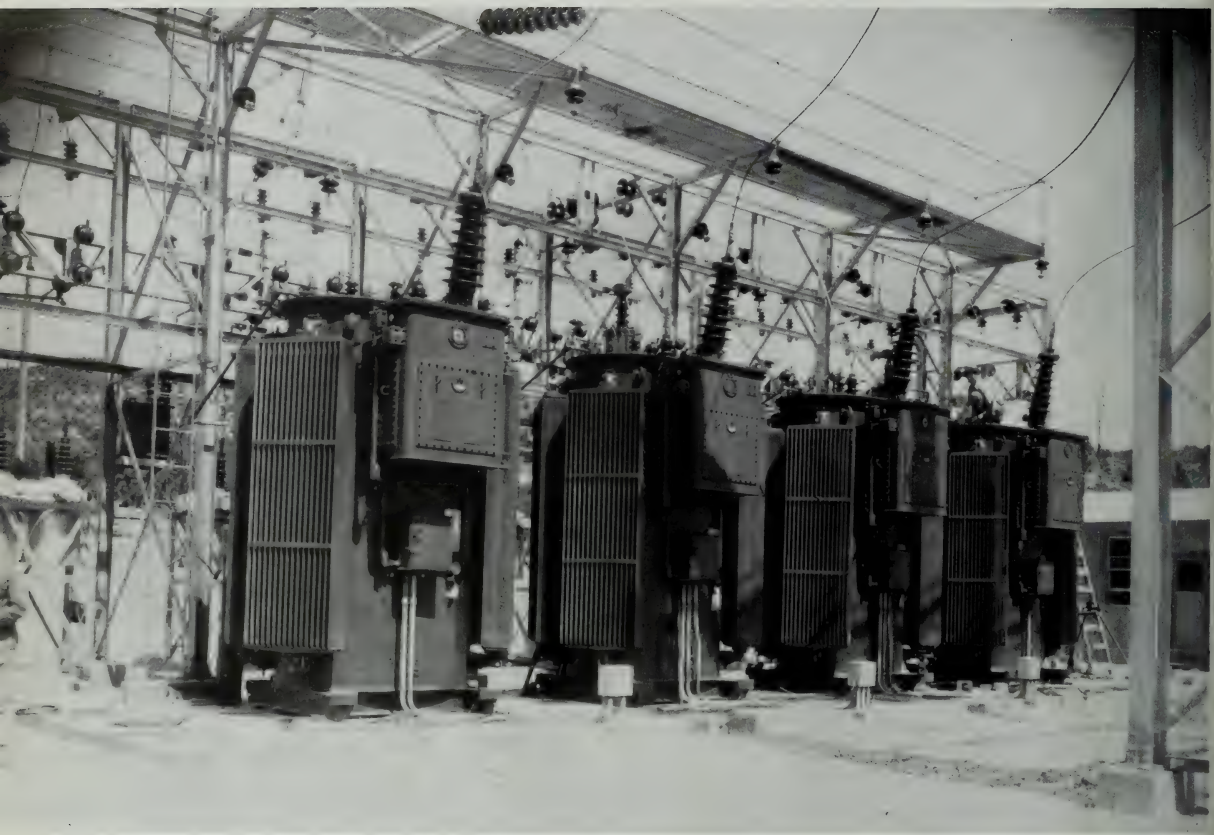


Because "history is too close to us" and a generalization is impractical, the record is being kept in terms of individual companies and organizations which, in doing outstanding work, typify all other leading companies. This section deals with the work of the C. D. Draucker Company of Los Angeles, an electrical contractor which is doing a huge volume of needed war work.

This war, especially on the home front, requires the transmission of a huge volume of electrical power over a wide area . . . and facilities for transmitting this power are often needed concurrently with the decisions setting the places where the power is to be provided. Consequently electrical contracting companies doing government war work are required to perform in terms of speed and of solving on the spot problems which are peculiar to war construction and needs. Such work requires complete facilities and highly trained technical personnel.



Pole power line work carrying power to a U. S. Navy Ammunition Depot deep in the Nevada desert.



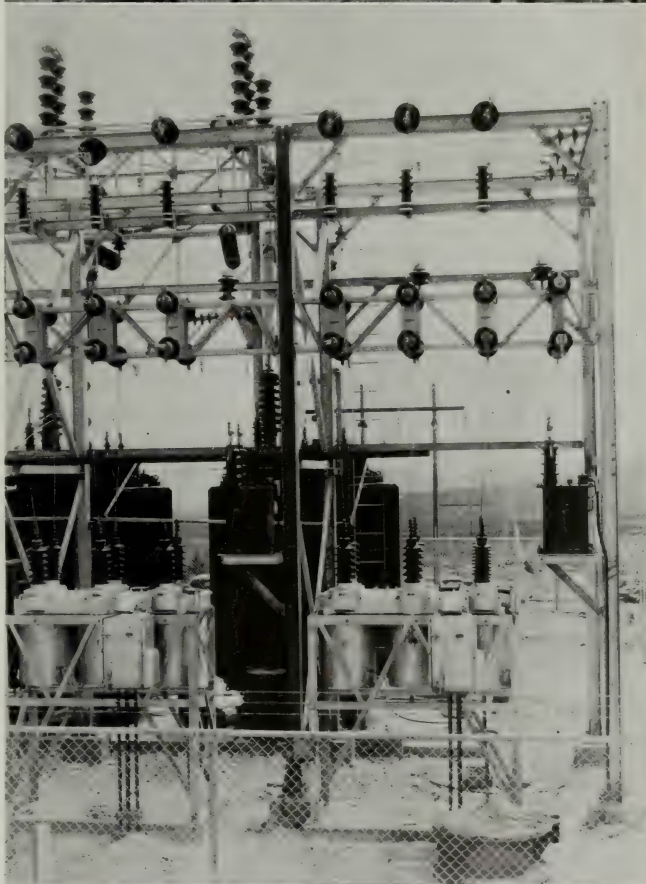
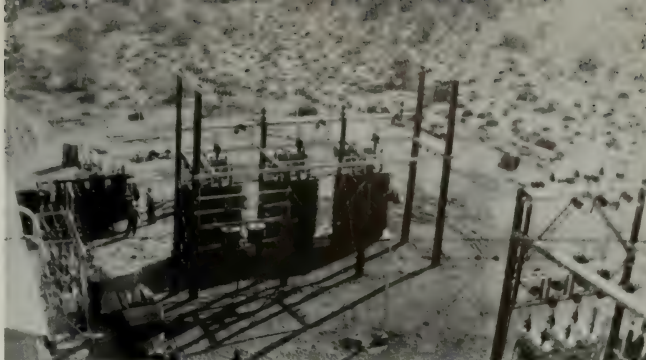
The pictures on these two pages show electrical equipment installed at various temporary substations during the construction of the Los Angeles Metropolitan Water District Aqueduct. These substations provided power for boring of tunnels through which the aqueduct runs.



The Draucker organization, over a period of more than 20 years, has built up a background which fits it remarkably well for its present war work. The company has handled in complete detail electrical contracts throughout the West and Middle West from Alaska to the Mexican border . . . it has performed in many far-away and unusual locations, with the result that its technicians are well schooled in the unusual and the difficult problems which are a part of such work.

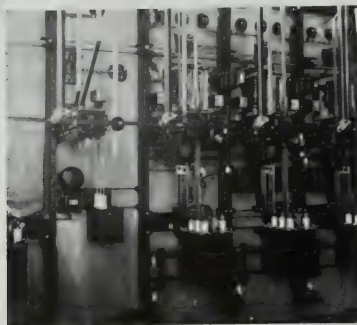
In the pre-war period the company performed on varied contracts involving complete installations for commercial, industrial and public buildings, line construction and substation erection. It has done much work for the Los Angeles Metropolitan Water District. Among its most spectacular peacetime jobs were several complete electrical installations, including night lighting, for oil refineries.

When the United States Navy decided three years ago to expand an ammunition depot in the Nevada desert, the job of installing all power and lighting equipment for powder magazines, projectile magazines and high explosive magazines was given to the Draucker organization. The complete electrical installation and all grounding work





A temporary substation built along the right-of-way of Los Angeles Aqueduct.

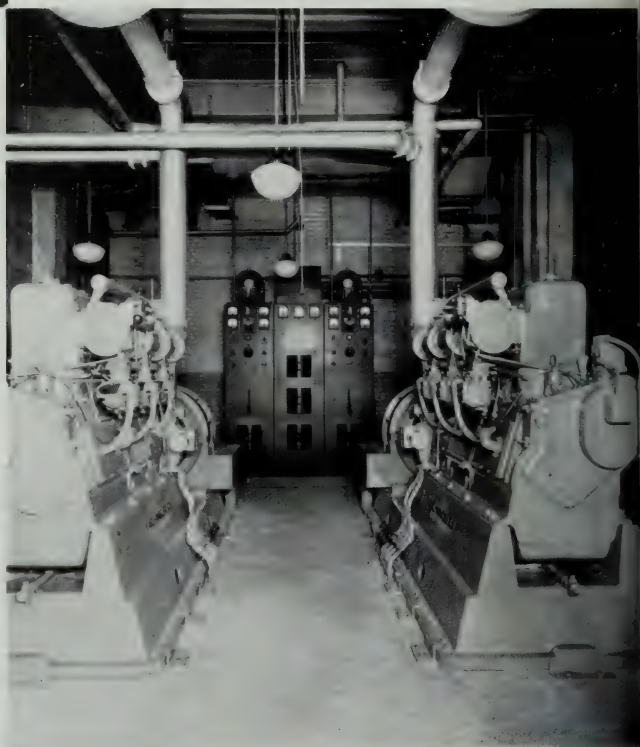


Generator and distribution panel installed at Seward, Alaska.

"Stand-by" units for the Southern California Bell Telephone Company to supply power in base of breakdown.

was turned over to the company. This project, now under way, involves, among other things, the stringing of power lines across great desert spaces and away from roads.

At the ammunition depot every piece of metal, ranging from concrete reinforcing steel to door knobs, is being grounded to remove explosive hazards. This work requires the close attention of highly trained technicians in that



Electrically operated power cranes and gates for a huge spillway in Nebraska . . . one of many Mid-western projects.



the slightest error either in judgment or technical decision could produce disastrous results. This navy installation includes 240 steel masts, each weighing approximately a ton, for the lightning protection of the grounds around the navy buildings.

Among earlier projects handled by the firm were the installation of 18 substations between Hayfield and Parker Dam, for the Metropolitan Water District. This meant moving 15-ton transformers by

multiple-tractor power over desert hills before roads were built, sometimes at the rate of only 200 feet a day. Each of these substations was located at the portal of a tunnel which was to be bored. The substation provided power for the boring. At one point the entire top of a rock hill had to be blown off before the substation could be installed. Another unique and difficult job was the installation of a pumping plant at Indian Gardens, in the Grand



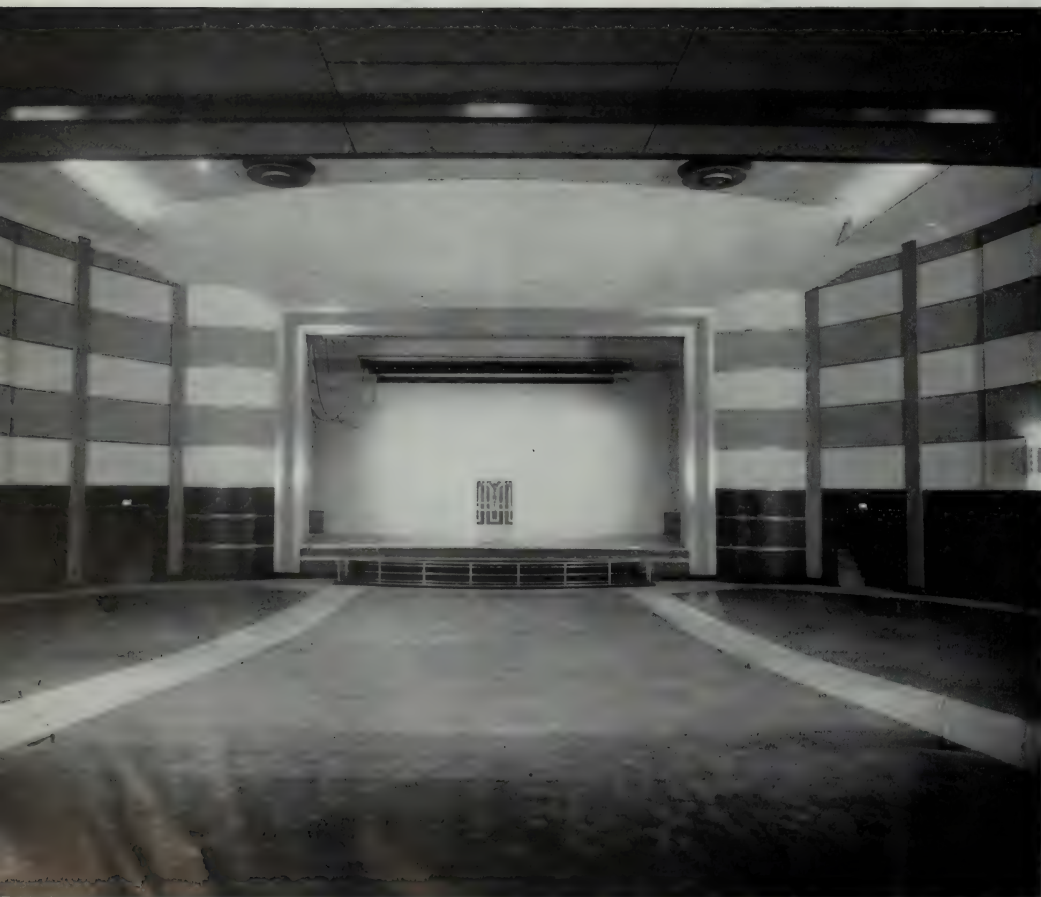
Roll mills and flotation facilities at Burnett, Texas, operated throughout with electric power.

Canyon. This plant serves the town of Grand Canyon, into which a trainload of water formerly was shipped each day. At Indian Gardens the equipment was lowered into the canyon by a series of three high lines, the first more than a mile long.

With four 60-horsepower pumps operating simultaneously, the plant delivers 140 gallons per minute, against a static head of 1,300 pounds.

Another recent contract, of less spectacular nature but equally exacting, covered complete electrical work in the United States Veterans Administration auditorium at Sawtelle, California. Others embrace the new Richfield Oil Company refinery, a power plant at Seward, Alaska, a generating plant and lines at the Dale Lake plant of the Desert Chemical Company, and at the new Los Angeles plant of the Mission Dry Corporation.

The larger proportion of the men comprising the installation and electrical crews of the Draucker organization have been employees of the company for many years—and the combined electrical engineering experience of the executive staff, if individually added together, would antedate the discovery of electricity by Benjamin Franklin by many years. A complete engineering department is maintained in Los Angeles, and it is equipped to provide fast and efficient service.







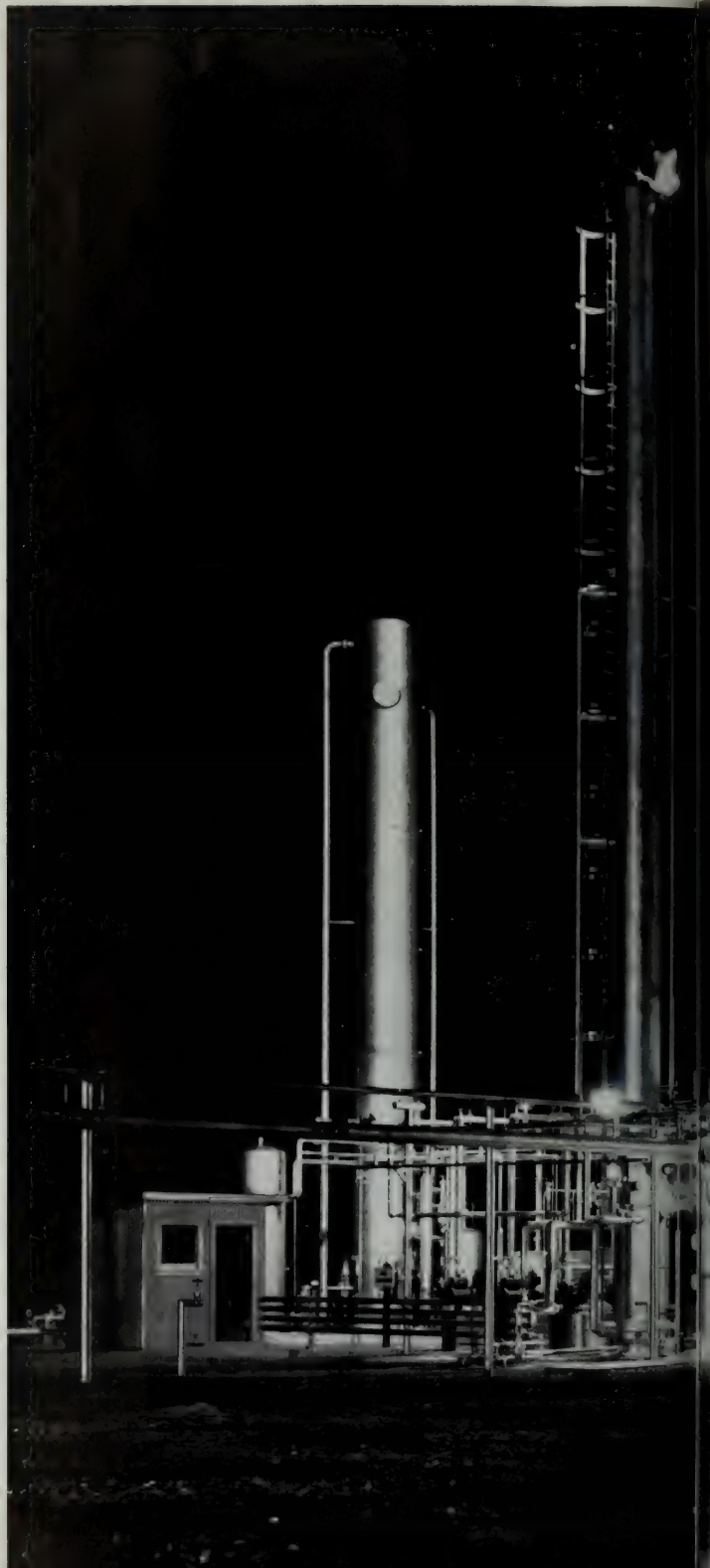
These two pictures show the interior of the auditorium at the Sawtelle (California) Soldiers' Home.

Although much of the company's war work is of such nature that details on it cannot be released, it has performed on contracts for the Bureau of Yards and Docks, U. S. Navy; Construction Quartermaster, U. S. Navy; Bethlehem Steel Corporation, Shipbuilding Division; Southern California Gas Company; Texas Oil Company; Shell Oil Company; Southern California Bell Telephone Company; C. F. Braun; Los Angeles Board of Education; Consolidated Steel Corporation; William P. Neil, Ltd., general contractor; U. S. Rubber Company, and McDonald Engineering Company.

The company is headed by C. D. Draucker, president and general manager, and Louis Mackey, vice president and general manager. Both are among the outstanding electrical contractors and engineers in the West.

## LIGHTING OIL REFINERIES

The nature of their use demands that the best possible lighting be provided for oil refineries. Inasmuch as such plants are largely out of doors, great areas must be provided with light sufficient to read small dials, check gauges and make minute control changes. Therefore, only after close study can such lighting be properly installed. All lighting must be explosion-proof. This plant is exceedingly well lighted by the Draucker Company. It was constructed by Parkhill-Wade.









## POWER ACROSS THE DESERT

The mechanical aspects of the present war require a huge volume of electrical power—and some of it must be transmitted over great arid wastes. Such is the case in throwing up power lines to supply the U. S. Navy Ammunition Depot buried in the Nevada desert. This power line is built to withstand all types of weather, including heavy snow and high wind. It carries a sufficient volume of power to completely light an average town of 30,000 people.









